

Part Four



CyberSex Visions



ou have taken a trip through the world of on-board sex chat and imagery. You have seen how erotica is heating up disks and CD-ROMS, letting you control the action and meet people of your fantasies.

But what of the future? How will we exercise our erotic urges in the year 2000, or 2010? Will we spend Saturday nights prowling through cyberspace in virtual bodies looking for the perfect mates? Will we stretch out on a couch and plug into a more solitary visit to fantasies on disk?

In this section we will look at the emerging technologies behind virtual reality and virtual sex. We will look at the magazines that are covering cybersex and view the phenomenon through the eyes of the writers, teachers, scientists, programmers, and movie producers who are using new technologies to expand the horizons of the sexual experience. In this realm of cybersexual possibilities, we are dealing with speculation and imaginative flights of fancy. Androids cavort and merge in a brilliantly hued virtual space. Partners suit up in helmets, gloves, and jockstraps with ridiculously proportioned appendages to give and take the ultimate thrill. Are any of these visions real, or should we say "virtual?" In the world of virtual sex, anything goes and everything will come.

The Essence of Virtual Sex and Virtual Reality

What is virtual sex? Sex in virtual reality, naturally.

Okay, so what is virtual reality? It is the creation of new universes from computer graphics and sounds; worlds where you can be and do whatever you want. Virtual reality, or VR, promises to make your fantasies real. It is attracting attention from NASA scientists and arcade game players, from Timothy Leary and Stephen King, and from pornographers and mechanical engineers. Some think it will change the world; others think it is an exercise in hype. At the least, it's a very sexy subject and the natural next step after BBS and CD-ROM sex.

Let's take a look at the technical details of the machines behind the virtual reality and how they work. Most computers have chip memory and disk memory to run programs and to store the results. Chip memory is much more expensive and faster than disk memory, so most computers have less chip memory than disk memory. Often they don't have as much chip memory—referred to in personal computers as RAM—as the computer owners would like. So, clever computer designers have found a way to make part of the larger, cheaper disk memory pretend to be chip memory. The disk memory doesn't work as fast as chip memory, but it gives programs lots more space to stretch out and run in. Such “disk pretending to be chip” memory is called “virtual memory.” It really works; it just isn't what it pretends to be.

Virtual reality fakes reality. It does this by having the computer present you with an image of a different world, and then by letting you interact with that image. It is also sometimes referred to as artificial reality or synthetic reality. It descended from storytelling, fantasy, and later, wind tunnels, flight simulators, and computer models. It is now being visualized as the place to which many of us may soon be sneaking off to look for our sexual thrills. No more visits to red-light districts, peep shows, and massage parlors. When the partner of your dreams can be called up for you with the flick of a button, why not just don your cybersex apparel, lay back, and become a hot couch potato? In reality, this lovefest

is years away, but because all reality is virtual reality here, let's do some fantasizing and take a look at the seeds of this future fun and business.

Suiting Up for a Night on the Town



Dressing for success in a world of virtual reality (courtesy of AP World Wide Photos, Inc.).

So, you want to have a fling in cyberspace? Before you do, you will have to make sure you are dressed properly. Whether to undress or not is up to you.

The typical way to experience virtual reality today requires a computer, goggles, and gloves. Now these aren't just any goggles and gloves. The goggles contain two tiny TV screens, one for each eye. Often they'll be part of a "Head-Mounted Display," or HMD, that also contains headphones: a pair of speakers, one for each ear. Lenses in the helmet can be

adjusted to improve vision, although those of us who wear glasses instead of contacts are still at a disadvantage. Each tiny screen shows an image generated by a computer. But the two images, although nearly identical, aren't quite the same. Instead, they are images of the same scene, but are shown from slightly different angles. If the computer graphic program works right, your brain will merge these images into a three-dimensional vision of the scene. At the same time, the headphones present sounds to your ears—sounds that are synchronized to the 3D scene.

Here's the fascinating part. The goggles also have sensors in them that track the position of your head. There are many ways to do this, from the early, clunky models that had wires attached to pulleys, to modern systems that use sound or infrared tracking. Whichever method is used, the sensors tell the computer where your head is and which way it is tilted. The computer graphics program is designed to respond to your gestures and movements. Let's say that you are in a virtual reality room equipped with virtual furniture. Turn your head. The computer responds by sending new images to the tiny screens, images of the walls and furniture that your eyes would see if you turned your head in a real room. Objects that are outside of your peripheral vision will suddenly appear, those you turn away from will disappear.

If you combine just the pictures and the sounds, what you see is a world generated entirely by the computer. This could be a realistic setting, such as a room, a field, or the coronation of a queen. But it could also be the fantastic. You could become incredibly small and explore atoms and DNA molecules of a virtual world. What would stop you from peering into the workings of a virtual clock or a high-security laboratory? Nothing. The program could even change reality if you'd like, and alter or eliminate gravity—perhaps you'd care to see the room's table float. If you'd want to look through walls, the program could make them transparent.

You will even be able to walk through walls. If you wear a spandex-style glove festooned with wires that reach back to the computer, you will be able to point in virtual space and feel yourself move through solid objects. The glove may also be used as a direct link to a simulated hand in virtual space. As you move and flex your real hand, this virtual hand also moves and flexes. You can reach out in virtual reality and touch an object. With the right programming, you could grab that object. If the

glove has “pressure effectors” the computer can send messages that will make you feel pressure against your skin. You will even feel the virtual object or person that you’re touching.

Eventually, a complete bodysuit of sensors and effectors will enable you to experience virtual worlds with all of your senses. Scents and perfumes will be added, and even the feeling of motion for the inner ear will be perfected. The more sensory stimuli that are added, the more real this virtual world will seem. Currently, however, few systems are anywhere near complete, and the glove is often used as the only feedback device.

Not all virtual reality systems use goggles and gloves, however. The “partial immersion” systems have a 3D screen, gloves, and goggles. “Full-immersion” systems have the goggles, gloves, and bodysuits. “Environmental systems” put you inside of a chamber or pod, without use of goggles or gloves at all. This pod can simulate a plane’s cockpit, in which the window views, instrument readings, and even motions make you feel as if you are in a different world.



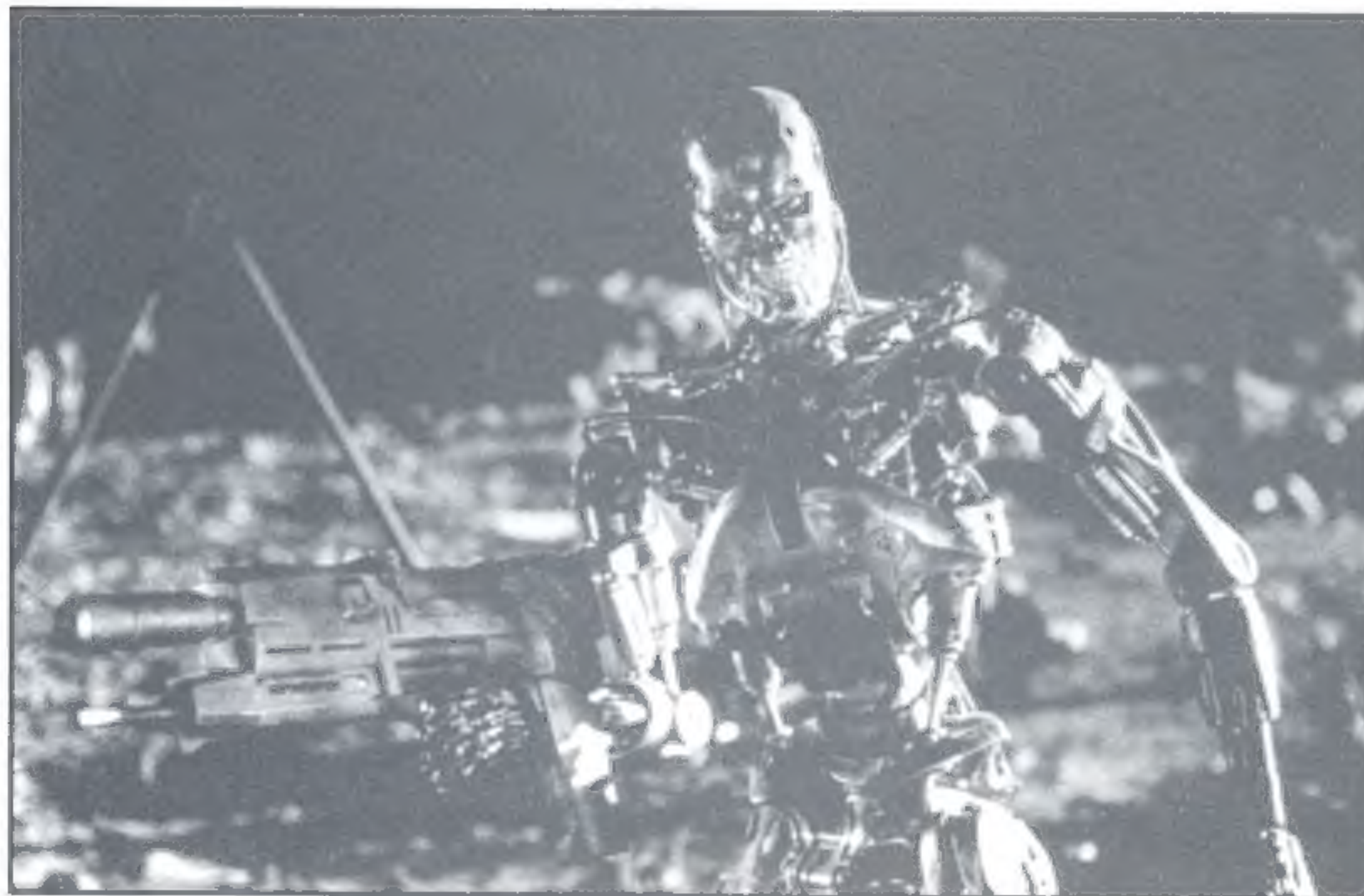
In the movie *Total Recall*, Quaid (Arnold Schwarzenegger) takes an exciting journey via a Virtual Reality environmental system and accidentally unlocks a separate personality suppressed within his mind (courtesy of AP Wide World Photos, Inc.).

You may be somewhat perplexed about how all of these goggles and screens are going to, in effect, make your night. Goggles are hardly the first thing you would choose to wear to stimulate sexual ardor. A glove works for some pop performers, but what about those sweaty palms? In the virtual worlds of the future, what you wear has no meaning. Put on your oil-stained t-shirt, your mumu, or the overalls you wore to fix the boiler. It matters not, as long as beneath it all, your bodysuit or sensor-implanted lingerie is plugged in, turned on, and the VR program is ready to go. Then you will be dressed for business. You will be able to roam through your dream worlds, looking for love, lust, or just a hand to hold. Your interactions in this virtual world will shoot back stimulatory messages to the sensors in your body suit. Stroke a virtual back and be stroked back. Feel the caress of silk on your chest and inhale the aroma of a passion-arousing perfume. But before you go too far, remember that this is just virtual reality—a dream. Or is it?

The Shape of Love in Virtual Reality

Let's take a look at how we may look in virtual worlds. And remember, all this talk of "the virtual world's rules can be whatever the program says they are" applies to you too—or to your presence in that world. Just as it does not matter if you are wearing a house coat when you zoom off into cyberspace, your own personal limitations or perfections have no relevance there, either. Unless, of course, you want them too. The program could enable you to look at yourself, and show that self as some reasonable facsimile of your regular body. But it could also enable you to assume the guise of the sex symbol of your choice or give you the body of a 21 year old. You could be taller, slimmer, more buxom, more muscular, or hairier. You could have blonder hair, whiter teeth, longer lashes, or darker skin; the options are endless. It is all the stuff of romance novels and of science fiction stories. What kind of choices will we make when we choose our virtual personas? Let's look at some examples.

- You could slip into a body of the opposite sex. Switch from female to male, male to female. Assume both roles at once to test out a popular expletive.
- Does the idea of making love as a dolphin or snake thrill you? Perhaps a tiger or a koala is your taste. If you are going to do it doggie style, why not become Fido and experience the real thing?
- You can assume the body of an alien race of your own design. How does lovemaking as a pod person strike you? How about E.T., a Klingon, or a Predator warrior? While you are wearing the alien form, why not travel to the deserts of Mars or to a world of your own imaging.
- You can create more or different body parts. Use your imagination. Are two heads really better than one? Will having two vaginas or penises double your pleasure? Do gargantuan appendages heighten the erotic feeling?
- You can create new types of sexual stimulation. Perhaps the neck can become the utmost object of desire. If you have a foot fetish, now you will be able to equip them with new hot spots.
- You can take on the guise of a traditionally inanimate object, such as a couch, a chocolate cake, or a vibrator.



Does the thought of making love as a *Terminator 2* turn you on?
(Courtesy of Sygma.)

The possibilities are limited only by your imagination. The program makes the rules, and you choose the program.

In this world you're not necessarily alone. You may encounter entities who move and act. These could be animations, creations of the program with no person connected to them. Or they could be other virtual beings, the virtual reality representations of other people sharing your program.

What do you call this place where the rules come out of a program? The common name now is "cyberspace," taken from the so-called "cyberpunk" novels, such as William Gibson's *Neuromancer*, that examine societies in the future worlds created by on-line communication.

How Close Is Virtual Reality?

Now that your imagination and appetite have been whetted, let's take an extended tour through the field of virtual reality as it exists today. True, most of the uses of virtual reality today have as much resemblance to cybersex as a bicycle to a fish, but it is in the current experiments in virtual reality that the roots of virtual sex will be grounded.

“People won't have complete isolation so much as identities that have less to do with physical body and appearance and more of how they choose to represent themselves.”

There are some virtual reality programs around today, as the next section details. But it isn't nearly as much as some enthusiasts suggest. Generating believable 3D images, keeping up with head movements, adding sounds, and especially creating and working all the sensors and effectors in a body suit, takes tremendous and expensive computing power, as well as a huge amount of



Virtual Trivia

Virtual reality is often called "electronic LSD," sometimes with approval and other times critically. The comment is sometimes attributed to the '60s psychedelics guru Timothy Leary, though he is also quoted as saying that particular comment is "an insult to LSD."

complex programming. It will certainly be used for such practical tasks as “telepresence” (experiencing stimuli at a distance) and teleconferencing (interacting at a distance)—and certainly for sex. But technological and cost barriers won’t make virtual reality applications a daily possibility for most of us for many years.

R.U. Sirius, the editor of a cyberpunk magazine called *Mondo 2000*, claims in newspaper interviews to think of virtual reality as “an extension of the telephone. The telephone puts you into cyberspace. Cyberspace is anything that happens outside of actual physical space.” He is enthusiastic about virtual reality, but says, “People won’t have complete isolation so much as identities that have less to do with physical body and appearance and more of how they choose to represent themselves.” He sees the technology that will enable you to interact in virtual space to be at least five years away. Despite the limitless potential of virtual worlds, Sirius still favors the real world, saying, “The world is so much bigger and richer than any possible virtual reality.” Indeed, volunteers researching the virtual reality testing grounds often need a period to reorient themselves after a VR session and find the return to the real world a great relief.

“In 30 years you’ll be able to completely fool your brain into believing what you’re seeing is real. You’ll be able to suspend disbelief indefinitely.”

Daniel T. Ling of IBM’s virtual reality research team in Hawthorne, NY agrees. In one of the many newspaper-virtual reality excitement stories he concludes, “Right now, virtual reality is more exciting in the imagination than in the actualization.” On the other hand, the future glows to some. Trip Hawkins, founder of software maker Electronic Arts and more recently of the game-

machine company 3DO says, “In 30 years you’ll be able to completely fool your brain into believing what you’re seeing is real. You’ll be able to suspend disbelief indefinitely.”



Timothy Leary has dappled with many psychedelics, including Virtual Reality (courtesy of AP Wide World Photos, Inc.).

In explaining how he believes we will interact with our virtual worlds, Jaron Lanier says, "In virtual reality, there's no question that your reality is created by you. You made it. Or somebody else did whom you know. There's no sense of it being handed to you on a platter. In virtual reality, even your body looks like you did it." And time can also be changed in virtual reality. "In virtual reality there are two kinds of time," states Lanier. "The particular experiences that make up time can be decoupled from physical time. You can play back your old experiences, you can go through them backwards or forwards, fast or slow."

Forms of Virtuality

Virtual reality is cropping up all over the place. Naturally you find it at computer research sites. Autodesk Corporation makes the world's most popular design program for personal computers, called AutoCAD. Engineers, architects, and scientists use AutoCAD to design everything from screws to ships. In



Virtual Trivia

"Cybersex" comes from the root "cyber," first adopted by Professor Norbert Wiener. Looking for a name for the science of control and communications in animal and machine, he coined "cybernetics" from the Greek word for "Steersman."



Virtual Trivia

Autodesk's project motto was Reality isn't Enough Anymore.

Autodesk's Cyberia room you can find Virtual Reality software in testing as the next step in design. Connecting it to the AutoCAD foundation, this virtual reality is being designed to let you step right into a design, viewing or manipulating your screw, ship, home, or circuit board from outside or in, above or below. What form your means of communicating with the virtual world will take is still up in the air, but the term "datasuit" is commonly used to describe the equipment you wear to process information about body movements.

NASA is looking to virtual reality with similar design work in mind. The U.S. Army thinks it might be useful for telepresence and more specifically "telerobotics." In a typical telerobotics session, a virtual reality operator will be linked to a distant machine and equipment that will enable him to control the robot's movements and sensors. A virtual reality operator seated in a distant chamber could drive a battlefield tank while seeming to be right on the front lines. The Army actually uses virtual reality in some experiments for training. If you can put a helicopter pilot into a virtual reality system to learn the feel of a virtual chopper, a crash means only that a program needs to be reset.



Virtual Reality ensemble by VPL, home of the first DataGlove and EyePhone, and founded by Jaron Lanier (courtesy of Sygma).

Perhaps the best-known company specializing in just virtual reality stuff is VPL Research of Redwood City, CA. Founded when programming visionary Jaron Lanier met colleagues who wanted to play real air guitar—slashing at the air in front of themselves and hearing chords in return—VPL is the home of the first DataGlove and of the EyePhone. VPL's "Reality Built for Two" or RB2 virtual reality system lets two people inhabit the same scene, at a mere cost of \$250,000 for the system. If that's too rich for you, VPL licensed the glove to the Mattel game company, which made the \$50 PowerGlove for Nintendo television games.

Almost Virtual Vision

The Virtual Vision Sport is a miniature TV mounted inside wrap-around sunglasses and a belt-based tuner to bring in the stations. This lets you watch anywhere, with the image so close to our eyes that it is perceived as quite large, and the glasses remaining transparent so your eyes can merge the image with what lies beyond. It isn't virtual reality, but it is cool and only \$900.

More virtual reality video games will appear in late 1993. The video game company Sega has developed a product called *Virtual Sega*, which is a 3D virtual reality helmet that will play with the new Sega Genesis virtual reality games. The Activator is an \$80 full-body interactive controller. It's not really a datasuit, but it does use beams of infrared light to track the player's body, so any jumps and punches will affect the game. Disney and Sony are reportedly working on similar devices.

Another option that might be available soon is the 3DO Multiplayer. The 3DO company, started by Trip Hawkins, who also started the Electronic Arts game software company, has a basic design for a powerful and fast CD player. Other companies such as Panasonic will manufacture players to compete with the machines sold by Nintendo and Sega. 3DO's CD-ROM



Virtual Trivia

In Vancouver, Canada, you can find a very hip store of designer clothing called Virtual Reality Clothing. You won't find datasuits there, unfortunately. The clerks explain that the name really has no relation to the stuff within, it just sounded good.

technology is based on 32-bit chips that provide better video and sound than anything yet on the market, most of which is based on 8- or 16-bit chips. It will probably start at approximately \$700 and then come down in price if it becomes popular. More importantly, it would not have the tight rein on software content—specifically excluding adult titles—that Nintendo and Sega have. (See Larry Miller's interview later in this chapter for more comments on 3DO and virtual reality.)

Outside of the home, virtual reality is already in action in arcades. Chicago's North Pier BattleTech Center has been running virtual reality battlefield simulations for several years. Virtual World Entertainment's "second-person virtual reality" uses a mini-chamber, pod environment for up to eight players at a time. For \$7 you can join the other players in a simulation of 31st century humanoid fighting machines called *BattleMechs*. After a training and strategy session with officers you climb into a pod and wage a ten-minute war against other Mechs, talking to your teammates by phone and cooperating with them in battle. Soon, a new version will open in Japan that will be able to handle up to 32 players at a time.



You'll soon be able to transport yourself into a virtual world ala *Star Trek*, thanks to Horizon Entertainment and Paramount Pictures (courtesy of AP Wide World Photos, Inc.).

Horizon Entertainment, maker of the arcade Virtuality machine is working with Paramount on a Starship Enterprise virtual reality environment complete with a "holodeck," transporter, and bridge. A virtual skiing lab developed by the computer company NEC has appeared in Tokyo, though only for research so far. NEC's machine includes goggles that send data about your head position and two shifting plates under your feet that gather data on your weight and leg movements. The platform can turn and straighten to match your ability, with software simulating skiing from "Aspen to Zermatt."



Billy Idol moves from punk to Cyberpunk with his latest album and proves that he keeps up with computer technology (courtesy of AP Wide World Photos, Inc.).

Reaching into the Biosphere

Biosphere 2 inhabitants in Arizona are working to use virtual reality to shake hands with fans around the world. Inside the sealed-off Biosphere will be a dataglove with a connection to the worldwide Internet communications network of computers. Anyone with their own dataglove and the right software will be able to log on to the Internet, call the Biosphere, and then shake hands, feeling the "virtual hand" of the Biospherian. Is this a portent of cybersexual experiences of the future? Commuter marriages will certainly get a boost once this new form of sensual communications is developed.



Virtual Trivia

Pop star Billy Idol's latest rock album is called *Cyberpunk*. He worked with Digital Media of Santa Cruz to create virtual reality-style special effects for his accompanying tour.

Jaron Lanier is often called the father of virtual reality because he was one of its earliest inventors and proponents, and because he is so quotable and colorful. Lanier is charismatic, intense, tall, and sports some of the most impressive dreadlocks you'll find on a pale-skinned programmer. He started as a musician and later worked as a games programmer, and then took his earnings from a hit game and delved into creating "Visual Programming Languages." Out of that sprang VPL and his virtual reality work. Lanier recently left VPL and is now working on virtual reality for surgical simulations and for virtual reality movies, or "voomies," as he calls them. He continues to be quoted as a virtual reality visionary.

Lanier's "voomies" work is with Universal Pictures. These virtual movies will use high-quality graphics with head-mounted displays for each audience member. According to Lanier in an interview in the cyberpunk magazine *Wired*, "We'll have live

performers called “changelings” who will become virtual animals and other virtual beings. They’ll also tell jokes, help the audience, and control the virtual world to respond to each group. It’s a new genre of performance art.”

Perhaps Lanier’s most terse contribution to virtual reality is his law for knowing where you are, “If you’re confused about which reality you’re in, you put your hand on your eyes and see if you’re wearing Eyephones or not.”

The Sex in Virtual Reality

With virtual reality only beginning to appear, it’s no surprise that virtual sex is eagerly awaited, but not yet real. After all, real sex includes sights, sounds, smells, and feels. Virtual systems demand tens of thousands of dollars in equipment to provide even crude vision and sound, with little touch, and almost no scent.

Still, there’s plenty of anticipation for virtual sex and what it could mean.

There are two parts of virtual sex to develop: the hardware to present it and the software that will give it life. The hardware requirements have been discussed above, though they are given more substance, at least as an artist’s conception, in the mock advertisement from Reactor Inc. that appeared in *Future Sex* magazine (see the color insert section).



Virtual Trivia

Virtual reality “puppets” are the virtual actors within the virtual reality world. The “patron” is the real person controlling the puppet.



Virtual Trivia

Now there’s 1-900-VIRTUAL for those who want the latest details on virtual reality. For \$1.25 a minute, 24-hours a day, you can call for details on what’s happening in virtual reality.

Nintendo for Adults

Home to CD-ROMs such as Virtual Valerie and headquarters for the work of cybersex creations wizard Mike Saenz, Reactor Corp.'s mock ad for Cybersex equipment appeared on the cover and inside of issue two of *Future Sex* magazine. It adds to the goggles and gloves of traditional virtual reality, equipping the man with a penis-holding tube and the woman with a vaginal probe and hand-shaped breast-grabbers. The headline was "Strap In, Tweak Out, Turn On! and spoke of "Nintendo for Adults." It suggested that virtual sex could become "a multi-billion dollar industry" with "interactive entertainment products." "Just as flight simulators are used to train pilots and entertain people without the inherent dangers of flying real airplanes, erotic simulations may one day be used to train and entertain people without the inherent dangers of intimate human interaction. Sound selfish? It is! Welcome to CYBERSEX!"

The software to create virtual worlds, and let you recreate or change those worlds, will be vital to good virtual reality and virtual sex. Interactivity is critical. That will come from the programmers and designers of arcade and personal computer games, at companies such as Reactor and Interotica. Larry Miller of Interotica and New Machine Publishing gives a glimpse into this pursuit.

Talking with Larry Miller

Larry Miller is the president of New Machine Publishing, a merger of Interotica and Romulus, two of the leading developers of erotic CD-ROM products. Among the products he has produced for Interotica are *The Dream Machine* and *The Adventures of Seymore Butts*.

ROBINSON: What excites you most?

MILLER: Interactive is definitely the most compelling thing on CD-ROM. Just transferring a linear movie or non-interactive title to CD-ROM doesn't take advantage of the medium. Somebody could just rent a videotape instead. Sure, some people will want to see non-interactive CD-ROMs just for the novelty of having the video on the computer. But interactive and adaptive...



The Six-million Dollar Man—sexy or sissy in the age of cyberspace (courtesy of AP World Wide Photos, Inc.)?

Talking with Larry Miller

ROBINSON: Adaptive? What's that?

MILLER: Adaptive meaning that the program adapts to the individual taste of the user. And adaptive also means interactive—it's the next step. For instance, our first two titles—*The Interactive Adventures of Seymore Butts* and *Nightwatch Interactive*—were interactive. In the first, Seymore asks where you want to go, you perhaps choose a house in the neighborhood, you click on it, and you go there. Our latest title in production and out by August of '93, *The Dream Machine*, is interactive and adaptive. Here too, you explore a world by navigating through it, though this world is a 3D rendered world. But along with that there's a feminine personification of the machine who talks to you, asks you questions, tries to figure out what turns you on. As you talk with her, she learns what you're into, and her personality gradually changes. You could play 50 games and each time it would be different.

ROBINSON: Does the adaptation carry from one play to the next?

MILLER: Yes, and as she learns about you she acts out what she feels your ultimate fantasy would be. This isn't all scripted yet, but she'll even change, certainly what she's wearing, as she adapts to you. And her whole persona will change—dominant, kinky, dependent.

ROBINSON: Sounds complex.

MILLER: It involves more than has ever been attempted before with this medium, though a lot of people who buy it aren't aware of the technology—they just take advantage of it. The adaptivity won't slap them in the face, they may even miss it, but still end up satisfied. We hope to be a step ahead, this time moving beyond even interactivity.

ROBINSON: Coming more from the computer side than the traditional pornography side, how do you feel about this business?



Virtual Trivia

What would the Six-million Dollar Man tv show do today, in an age of cybersex? After all, RoboCop shows a woman getting quite excited about the prospect of sex with a man/machine.

Talking with Larry Miller

MILLER: I believe in what I'm doing. Not that I totally support all the other pornographers that are creating erotic stuff. What gets me is when people I care about, that I really like, express their feelings against what I'm doing. But even that doesn't make me not believe in it. We're trying to make something erotic that can teach people about their sexuality. People sometimes try to generalize about porn, such as that it is degrading to women, or that it portrays sex in a filthy way. Most of it, in my opinion, does. But it doesn't have to. That's just what it has sunk to.

“Sex isn't bad. We all have it and should all be really good at it.”

Once people get into discussions about it they could understand that and explore their own ideas about it, but most people are so trained to think certain ways that they can't

think. Someone says it's degrading to women and then there's no more conversation on it. Is this what I thought I'd be doing when I graduated from college as an environmental studies major? No. I'd thought I'd be working on improving life in the third world. But here I can say something that can make somebody think. Not to argue whether it's good or bad, I just want people to look at the possibilities of erotica for themselves. More information is better. Sex isn't bad. We all have it and should all be really good at it. I have seen what interactivity does for education. It can do the same for sex education. Unfortunately, lots of people's feelings are based in realities. It is a sleazy business. But luckily we're not in the porn business—we have very few dealings with it. Ninety-nine percent of the time we're programming, doing computer things.

ROBINSON: You answer the phone as “Electromedia.”

MILLER: That saves a lot of trouble over answering “Interotica.” Electromedia contains Interotica, and other efforts, and is a more acceptable name for business.

Talking with Larry Miller

ROBINSON: What's the hardest part of your work?

MILLER: That's not easy to answer. It's an involved process. Every step has to be taken. For *Dream Machine* the most difficult thing is the writing: there's so much dialog. Then there's the video and animation, and 3D rendering, where the corridors of your id branch off to rooms that are all different, each rendered to take on characters of the fantasy within.

ROBINSON: What about selling? How do people get these disks?

MILLER: Most buy mail-order. We're so censored. Mail-order is the only place we can sell it. And a lot of magazines won't even carry advertising for adult products. Magazines that do sometimes get complaints from readers and so eventually won't carry the ads. But we're adults, we can choose to turn the page. Our ads can't say "erotic" or "sexy," just "adult." Which means a potential buyer can't distinguish between our stuff and a bathing suit CD-ROM. And the ads don't even show—they won't let us show—even a bare shoulder. But the same magazines will carry a Calvin Klein ad.

ROBINSON: What about getting away from computer magazines?

MILLER: The consumer magazine ads are really expensive to buy and you're not pinpointing the market. That market is growing, but it is still so narrow—you need the people who have computers.

ROBINSON: What about overseas, say Europe or Japan?

MILLER: The market overseas is ready for something like this. We're doing some sales, but they haven't developed as we hoped. It's a funny market in Europe. For example, not a lot of people have Macs. Many have PCs, but in some parts the Atari is big, and so is the Amiga. Japan is complicated too. For example, in Japan you can't show the pubic region. You mosaic it out.

ROBINSON: Mac or PC, where is the market and what do you use?

Talking with Larry Miller

MILLER: A lot of the development is on the Mac which is so much more beautiful and elegant and easy to use. But the market is largely PC, there are what—10 times as many PCs? Creating for PCs is a nightmare, though. Every machine is configured differently. If we sell a Macintosh disk, it's going to work on any machine. It'll play without bugs if the machine just has enough memory and disk space. Not on PCs. Then there are the game machines.

ROBINSON: Nintendo, Sega, and Genesis?

MILLER: There are no adult titles on Nintendo or Sega. They won't allow it. But who knows. That may change. Any interactive CD platform that's going to be viable will probably have to include adults. These machines cost a lot of money. If someone plunks down \$700, they may want adult titles. We're going to port to the 3DO. *Dream Machine* will be the first adult title on 3DO. I'm not sure that 3DO is going to obstruct Nintendo from entering the adult market because it has adult stuff, but it will surely help 3DO stay alive because it does.

ROBINSON: What about competition from the traditional adult market, such as the Penthouse Interactive?

MILLER: We've formed a joint venture with Romulus to throw everything into the pot so we have all the niches in the adult market covered. To better compete considering some of these bigger players of the adult world are getting into this market. Romulus does linear titles; we do interactive. $1+1=3$.

ROBINSON: What about the future? You mentioned staying ahead. Is virtual reality in the plans?

MILLER: We follow the other stuff. There's not much going on with virtual reality sex right now. There is a lot of writing about it, but systems aren't readily available. Those that are available, like the Spectrum Holobyte machine for arcades. Well, you're not getting a sex game in that. Imagine teenagers using an arcade sex game! We're close to a decade away from anything that's going to simulate virtual sex.



Virtual Trivia

Mike Saenz, creator of Virtual Valerie, has said of his brainchild, "Reading a book about traveling to Paris is not the same as actually going. I'd rather have the real thing any day."

Howard Rheingold's book *Virtual Reality* is seen by many as the best overall introduction to the field, at least for everyone who wants to know what it is all about and doesn't want to actually write virtual reality programs. Chapter 16, "*Teledildonics and Beyond*," made Rheingold even more famous. He thinks virtual sex will sometimes be done at a distance, with two people meeting in virtual space via networks. "Communication will be the key," he says, predicting that 30 years from now portable sex through "telediddlers" will become commonplace. The merger of virtual reality and telecommunication networks will allow you to "reach out and touch someone—or an entire population—in ways humans have never before experienced."

Rheingold credits the term "dildonics" to Ted Nelson, a legendary computer thinker and inventor who coined it way back in 1974. Rheingold's enthusiastic description of a "hot night in the virtual village" where you "climb into a lightweight bodysuit

like a body stocking, but with the snugness of a condom" hit home with lots of eager computer adventurers. This suit would theoretically have "sensor-effectors" that would enable you to feel textures of anything you touched, and squeeze an object and feel it grow hard.

In Rheingold's description, you would plug the suit into a communications network, and in that cyberspace you would see a lifelike representations of your own body and that of your partner. Depending upon what scale of service you purchased, you could access one, ten, or a thousand lovers in different cyberspaces. And when you were done, you would just switch off the program.

Rheingold sees that this raises ethical questions, but first he says it makes sense to ask how far away the virtual sex technology is. His answer, after visiting all of the movers and shakers in virtual reality: "very far." In effect, he thinks teledildonics may be "a thought experiment that got out of control."

Soon or not, the idea is certainly here. Rheingold says in recent interviews that the teledildonics chapter caused a stir if not quite an uproar. "People seemed to skip over all of my verbal qualifications and descriptions of technical difficulties, and almost all the people who contacted me for information seemed to believe that such a device actually exists somewhere and that I've seen it or tested it in some fulsome way."

Up Close and Personal

Will Virtual Sex only be between distant people? R.U. Sirius of *Mondo 2000* magazine doesn't think so, having been quoted as believing, "It really doesn't have to be. I mean in real sex you have two people grunting and puffing in one room, and that's it. But in VR sex, it could become much, much more intimate. Really. Because besides the physical thing you could actually at the same time share all of your thoughts, the entire contents of your imagination with the other person."

The philosophical questions of virtual sex are something that Rheingold has certainly pondered. He worries after once virtual reality becomes commonplace, there will be some hard questions about privacy and morality that may not get properly addressed. Will virtual reality lead to a greater mechanization of human culture? "What will have erotic meaning?" he inquires, "when everyone can appear as sexy as they want in the virtual world."

Rheingold also sees possibilities for some truly revolutionary social changes from the advent of virtual reality products. He asks if the technology separates us from social commitments and from the chance of getting pregnant, or of picking up a sexually transmitted disease, what will become of our conventional social mores? "Is disembodiment the ultimate sexual revolution and/or the first step toward abandoning our bodies?" he inquires. For science fiction habitues this recalls E. M. Forster's dystopia of prisoners in cubicles, never actually touching other people. But reality may be even stranger than that. Rheingold believes that we may be able to redirect the sensors from our hands to our genitals so that a handshake could become an extremely intimate form of greeting. "What will happen to social touching," asks Rheingold, "when nobody knows where anybody else's erogenous zones are located?"

Perhaps we should turn to movies for some reflections on how our virtual future will look.

But Is It Fun?

Virtual sex sounds very real when Doug Rennie imagines it for Willamette Week. "One offshoot [of virtual reality] is something called teledildonics, virtual sex between consenting adults writhing and panting in separate rooms. Partners could share a virtual cigarette afterwards and flip the 'off' switches before they had to talk to each other. Sounds awfully dehumanizing to some."

Virtual Sex in the Movies



Virtual Trivia

"It's my pet cause to expand the sexual frontiers in the cyberage," says R.U. Sirius of *Mondo 2000* magazine, quoted by Ted Shen of the Chicago Tribune. "Teledildonics, I think, will be an indispensable tool of virtual sex."

Virtual sex has been on the moviemakers' minds for years. In the futuristic '60s classic *Barbarella*, Jane Fonda denounces making love "the old way" as too messy and time-consuming, and then shows how to give a "circuit-blowing" job to a love making killing machine. The late '80s and early '90s have shown a burst of virtual reality on screen, including movies such as *Total Recall* and *The Lawnmower Man*, where virtual reality was a foundation idea, perhaps even a "high concept." *Lawnmower Man II* may follow, and even William Gibson's *Neuromancer* is being looked at for the big screen.

The first movie to have a central theme of virtual reality was *The Lawnmower Man*. In this film, a research scientist at a military laboratory attempts an experiment to elevate the mental capacities of a retarded maintenance man named Job through the use of mind-enhancing drugs. Job is called the "lawnmower man" because he repairs everyone's garden equipment and mows their lawns. Instead of using the super-sophisticated virtual reality equipment at the military

laboratory, the scientist turns to his own basement virtual reality system. Through the help of the drugs and virtual reality training, Job becomes a psychic genius, able to control minds and affect the forces around him.



The epitome of cybersex: man and woman are separate, yet one, in the cyberspace love scene from the movie *The Lawnmower Man*.

Along the way the lawnmower man discovers virtual sex. Curiously, the doctor seems to have lost his sex life to virtual reality and the research project. Early on, the doctor's woman friend, Caroline, complains that he is never available. After saying to his boss that: "Virtual reality holds the key to the evolution of the human mind, and that's my focus," the doctor is seen at home, in his virtual reality basement, flying through the movie's graphic depiction of a virtual reality scene. He wears a complete-body "cybersuit" with a helmet and is seemingly surrounded there by a near psychedelic lightshow. Caroline can't get his attention, so she switches off the computer. He is immediately and rudely sucked back into standard reality. Removing the helmet he complains:



VirtualTrivia

In *Wired* magazine, Jaron Lanier claims he was the inspiration for the mad scientist character in *The Lawnmower Man*. "Yes, it was really weird to see a distorted reflection of myself in the movie. Brett Leonard peppered the mad scientist's speech with my all my pet catchphrases."

"Goddamn it Caroline, never unplug a program when I'm engaged. You just ruined the whole effect." She replies, "Falling, floating, and flying? What's next? Fucking?" The doctor snaps back, "This technology is going to change the world. This is the future, and you're afraid of it." Caroline is unconvinced.

Although the doctor may be turned off from sex, Job—the lawnmower man—is literally suiting up for action. After meeting a somewhat adventurous woman with whom he strikes up a romance, he persuades her to join him in donning a sensor-studded cybersuit and take a ride in the laboratory's "gyrospheres," which enable users to experience three-dimensional virtual worlds. There, the two float through an ocean of swirling colors and forms, taking on the semblance of first dragonflies and then sleek, robotic bodies. Carried away by the experience, Job grapples with his partner and entwines her in a forced erotic simulation.

Job's newly acquired psychic powers and trips into virtual reality eventually turn him into something of a Frankenstein's monster to the doctor who created him. In the end, the lawnmower man leaves behind his body in the gyrosphere and

merges with the computer brains behind the artificial worlds he is experiencing. It is penetration of the mainframe, in effect.

The Lawnmower Man takes a sobering view of the technological advances and virtual sex capabilities that Rheingold and others have predicted will revolutionize society. Will we become desensitized demons or learn to use the new form of communication to heighten our experience of our world or worlds?



Jill Hunt—a creative force in the past, present, and future of Virtual Reality.

Talking with Jill Hunt

Jill Hunt of Angel Studios produced the cybersex love scene animations that were used in the movie *The Lawnmower Man*.

ROBINSON: What was your role?

HUNT: I was lead on the cybersex scenes, and many of the other scenes. Michael Limber and I handled it. I did all the animation, Brad Hunt did the programming for that.

Talking with Jill Hunt

ROBINSON: What computer did you use?

HUNT: Mainly the Silicon Graphics [a powerful computer workstation], and for software we used Wavefront and a lot of our own software, including something called Phoenix to do all of the dynamic bending processes, such as the faces melting together.

ROBINSON: Your own software?

HUNT: We write our own software here because projects require such complex problem solving, that off-the shelf doesn't do it all. We do 3D computer animation for television and film effects. That's very technical, to solve all these complex problems in physics and math.

ROBINSON: How did you come to this work? Did you study for it?

HUNT: No, I had done work on Animation Stand [a popular software animation tool], but I wasn't doing cel animation. I was doing multi-image slide shows. We used 30 projectors to get the animation going. Then I discovered computers and that it was much easier to control with them.

ROBINSON: In *The Lawnmower Man*, how did you get the ideas for the cybersex scene?

HUNT: A lot of it came from the director and producer. They had previsualized what the scene looked like. I did add a lot of my own creativity to it, in the motion and the choice of textures. My main concern was the animation of the characters, to get the interaction between them to look like they really were making love. But not literally. The goal was not to be a literal love scene, but to portray an emotion. The hard thing about animation is to animate two characters in a scene and make it look like they're interacting. Until recently there has been no physics in a computer, no way to tell where one person's hand touches another person's thigh. What happens is when you get objects close to each other they penetrate each other. You need physics such as



Virtual Trivia

IBM put \$20 million into a new Digital Domain studio for completely digital movies. Jim Cameron, who did *Terminator 2*, is the art behind DD, which will compete with special effects that rival ILM (Industrial Light and Magic) of Lucasfilm.

Talking with Gill Hunt

gravity and mass. That's why things haven't looked real until recently. *The Lawnmower Man* was the first project where we used some complex algorithms in the game sequence, when the spheres bang into each other. We hired programmers to include the physics that would control that, so when they get near each other the program detects the mass of the other.

ROBINSON: You're happy with the result?

HUNT: I'm happy with the way it turned out, but when doing something creative I always look at it when done and say, "should have done that." I'm really happy with the way the animation turned out. We did it several years ago, and our tools and the speed of our computers has increased tremendously since then. Now we could handle much more complex scenes and much more physics. One thing I would really like to change is the databases of the characters. The old databases have joints at the seams, because of the limited time we had and the priorities we had to set. Now we're doing characters without seams at the joints. They're totally seamless. They bend in a realistic way, not like robots.

ROBINSON: And what about the sex itself?

HUNT: We would probably get a little more wild with the animation, but we had to take into consideration the audience, censorship, rating and all that. It got an R rating as is because of the language.

ROBINSON: Had you used virtual reality yourself before animating the movie?

HUNT: I had played racquetball, taken several different tours. That was fun. The virtual reality demos were just coming out at Siggraph [a computer graphics convention]. The animation was intended to be much higher quality graphics than virtual reality has now, to show what the potential could be. Virtual reality was pretty boring and still is, though it is getting better and computers are getting fast enough to handle higher quality. The idea then was to stimulate the general public's mind to what virtual reality's application could do.



Virtual Trivia

IBM scientists are reportedly taking breaks from work to play virtual racquetball.

Talking with Jill Hunt

I'm very interested in anything interactive, tools or applications, and virtual reality is the ultimate in that. I think the best thing about it is the interactivity. I've been doing canned animation for so long now, I'm really ready to create a database that's totally interactive for people. Where they can go anywhere and be anything they want to be.

ROBINSON: Is X-rated virtual reality a big force?

HUNT: I don't think that's true. The cybersex they say is going on is not interactive and not force-feedback. You can't feel that you're touching somebody else's hand. We've had a lot of discussions at the studio about cybersex, what is sex. Sex is a stimulator. And virtual reality can't do that yet. Visually and intellectually, but not physically.

ROBINSON: Yet some people are satisfied just with phoned stimulation?

HUNT: That's true. But this is different, you're seeing someone. They're working on a lot of the force feedback issues. And not even for sex, but for interacting with a database. You want to feel it when you pick it up. Scientists are studying chemistry, drug research, where they can feel they chemical bonds.

ROBINSON: What about inexpensive virtual reality?

HUNT: There's the Sega helmet just coming out. We don't have enough information on it. We've been looking at different applications, especially in entertainment. We're really ready to produce truly interactive segments. There would be rules to the environment. You can't have infinite possibilities. You could turn into five different kinds of things. But I want to go anywhere in that, without boundaries, and maybe there are physical properties and maybe not.

Talking with Till Funt

ROBINSON: Or maybe different ones?

HUNT: I think there needs to be some rules of physics to make it believable. You shouldn't be able to go right through a thing. There should be mass detection, maybe there's gravity.

ROBINSON: What are you working on now?

HUNT: We just finished a ride film called "*Kiss that frog*" to music from "Peter Gabriel's Mind Blender," from his U.S. CD. It's a 4-minute music video. It will tour around this summer in a portable theater. You sit in a theater and the chairs move in sync with the music and visuals. It's a fairy-tale story ride. It's not interactive, but these kinds of entertainment applications are a start. You're starting to get more stimulation for senses, such as feeling the motion.



Peter Gabriel brings virtual reality to portable theaters near you with "*Kiss that frog*" (courtesy of Geffen Records).

Talking with Till Funt

ROBINSON: Have you used 3D recording?

HUNT: Yes! That's really effective. We specialize in the visual and animation and the combination of live action and animation. We work with other companies to do sound. I think there's a company in LA called Q Sound, which I believe is doing holophonic sound recording.

ROBINSON: What's next?

HUNT: Lawnmower Man 2 is being negotiated right now, though it isn't in production yet. The script is written and it's really cool. I hope, I hope it will get made because I'd love to work on it.

ROBINSON: Will there be more sexual stuff? Will you do that part? Do people think of cybersex as your specialty now?

HUNT: People do think that's my specialty. [laughs]. There will be more of that, and it will be lots better. I don't know what it will be rated, though, so I don't know how far we can go.

Virtual Sex and Television

Virtual Reality came to television in a big way with the mini-series *Wild Palms*. The *New Republic's* Alexander Star called it "Oliver Stone's bewildering gift to network television." He continued, "It's not every year that a political thriller about a neo-fascist media lord airs during sweeps week, much less a thriller starring virtual reality, designer drugs, and Yeats." Star said *Wild Palms* catered to "an already existing community of the fringe—the would-be counterculture known as cyberpunk." He traced such catering from *Blade Runner* to *Terminator 2*, and said that "the cyberpunk imagination has infiltrated big-budget movies with its post-apocalyptic cityscapes and persistent conundrums about what it means

to be human in a world of invisible data and invincible steel." In fact, William Gibson, author of the pre-eminent cyberpunk novel *Neuromancer* even makes a cameo appearance in *Wild Palms*.



Virtual reality may have accompanied your tv-dinner, if you tuned in to Oliver Stone's television show *Wild Palms* (courtesy of Photofest).

The *Wild Palms* story is of Los Angeles county in 2007, where the immortality-seeking Senator Anton Kreutzer, former science-fiction writer turned cult-leader and entrepreneur, produces a holographic sit-com called *Church Windows*. The actors in it appear in the living rooms of millions, without even a screen. Kreutzer's company also produces mimezine, a drug that enables the user to experience holograms as if they were real. The Wild Palms Group is the name of the Senator's company. The senator's "new realism" says that "in the media millenium, every American will be free to inhabit a reality of his own choosing."

Wild Palms is notable for portraying a new form of cybersexual relations. In the film, Jim Belushi plays a lawyer entangled in the Wild Palms machinations who experiences virtual sex with a holographic representation of a beauty queen. The senator also



Virtual Trivia

"I view virtual reality as chance to do right what we did wrong with tv," states virtual reality engineer Jaron Lanier. "What I'm trying to do is make sure virtual reality grows along the lines of the telephone and not the television."

uses virtual playmates when taking a break from his power plays. The passions of a destructive, incestuous society enslaved by drugs and virtuality-obsessed addictions are played out in a dark and gory parable of technology run amuck. Little joy can be found in this version of cybersex that parodies our most hostile feelings towards television and multimedia entertainment.

Robot Love

Who says cybersex has to be human to human, or even human to computer? What about computer to computer? Or more precisely, between robots? David Jefferson, a computer scientist at UCLA is aiming for just that, in concert with Chuck Taylor, a biologist at UCLA. Both think that robot sex could produce robot progeny that could lead to evolution in robots. The result would be improved robots without all the trouble of designing and programming the advances. Let evolution do the hard work, just as it did with people.



Virtual Trivia

Many sources quote William Gibson as saying his nightmare would be virtual reality turning out to be like "freebasing American television."

The lovemaking between the mechanical wonders will not run the way you might first picture it. As David Freedman writes in *Discover* magazine about the robot mating process in Jefferson and Taylor's breeding grounds, "Sex between two robots will be strictly a software affair: Chunks from each of their programs will be randomly mixed and matched to create new programs." The evolved software will then be used to replace the systems already in use to control other robots. The upside is that the new generations will just be the failed robots from previous generations, or at least their hardware. They'll be brainwashed and fed the surviving, theoretically superior program. But is this cybersex or just advanced robotic engineering?

Virtual Audio

Virtual reality hardware still costs a bundle, at least for anything beyond Nintendo potency. But if you have any standard compact-disc player and a pair of headphones you can step into the world of virtual audio. Close your eyes and listen to the results of 3D recording, which fans claim is to old-fashioned stereo as stereo is to prehistoric mono.

This technology was developed as part of virtual reality research. After all, a truly virtual world won't just have great 3D graphics, but will have the sounds (and eventually the feels and smells) to go with it. Christopher Currell, a Los Angeles-based engineer and musician made virtual audio during virtual reality work. His partner in the pursuit was Ron Gompertz, a head of San Francisco's Heyday Records.

The virtual audio recordings feel "3D" to the listener because sounds enter analytical-quality microphones set in a computer-designed mannequin's head. The microphones are spaced and positioned as your ears are. In fact, to be more precise and real, the microphones on the mannequin are positioned in the ear canal where the eardrums would be. The resulting recordings are then run through "signal processing" so that the sounds can be retrieved from disk and played back to the appropriate ears.

Listen to virtual audio with your eyes closed and you experience sounds in space around you far more realistically than a stereo's best efforts. This effect is already in use for several virtual audio sex recordings, as described below. Currell is reportedly in Japan improving virtual audio, which for some time may be the poor person's route to virtual sex.

Cyborgasm from Algorithm of San Francisco, CA, is the mother of all commercial virtual audio, brought to you by, among others, Lisa Palac of *Future Sex* magazine fame and containing the work of, among others, Susie Bright, author of *Virtual Sex World*. The product, which is also discussed in Part 3 of this book, claims to be "Erotica in 3D sound" using "sonic rendering and digital manipulation" to create "virtual reality sex on a compact disc." We listened and didn't experience quite that thrill, though the squishes and moans and pleading are definitely realistic. The sound experience may be equated to what you hear when you are

making love—possibly a plus—or what you hear when the neighbors are doing it, which may be a convincing argument to get yourself a real sex life or at least put some soundproofing in the walls. The variety of cuts on the disk offer singles masturbating, straights doing it, and gays and lesbians enjoying themselves. Try an experiment: don't read the liner notes and try to guess how many people are in each virtual audio session, and what their sexes are. The disk comes with a poster, a "cyberubber," and "eco-goggles," to help put you in the mood. The disc will play on any CD-audio machine.



What visions do you see when you close your eyes? Cyborgasm will take you as far as your imagination will allow...and will leave you wishing that *you* had more than two hands.

Another virtual audio product is *Private Erotica* from A Lasting Impression Music, also in San Francisco. Called “*Virtual Reality Sound*,” this disk packs 74 minutes of real sex sounds in high fidelity. There’s a heterosexual couple, a lesbian couple, and a woman alone with her bathtub. You hear sighs, words, and the real sounds of sex, not the banal saxophone music of typical porn movies. The disk does not have the stories and the word play of Cyborgasm. At some stores, it is sold bundled with a vibrator.

Are these CD products the latest and greatest in cybersex or just a brief moaning of passing fancy? They do stimulate various degrees of arousal in the average listener and stimulate more than just the auditory senses, but most would-be riders of the virtual sex wave will want something a little more graphic to direct their explorations.

Cybersex in the Theater

Virtual reality, and to some extent virtual sex, have also invaded the traditional theater. Well, maybe not traditional, but the in-person, not a movie, theater. For example, George Coates has produced several shows that include virtual reality techniques. One such show is *Invisible Site: A Virtual Sho*. Here there are a lots of effects—visual and auditory—played out on a variety of screens, with a plot that is centered on “an invisible site franchise where computer users with required cash experience virtually-real minds-eye adventures.”

In this “*Sho*,” you the audience member are trapped in a virtual-reality adventure with a misanthropic hacker, whose “digi-dentity” is Rimbaud, after the poet. You will also meet a woman who wants fantasy, and so logs into the “*Singles Rendezvous Network*” as Prospero. She soon makes someone else on-line her “Caliban,” a love slave. She ends up having with Rimbaud what local critic Heather Mackey called “a little tryst in the manner of the messy, liquid love scene in *The Man Who Fell to Earth*.”

Coates’ theater is a pioneer in a field that will almost certainly be attracting a host of artists and musicians. Among those who are using virtual reality techniques in their performances are Pete Townshend of the famed rock group The Who.

Super Fantasies, Part Of

A magazine ad for Zygon's Virtual Sex exults "Plug Your Brain Into This Powerful Mind Machine To Zap Stress, Boost Mental Powers, and launch your mind into Virtual Reality-Like Sensual Fantasies."

Is it virtual reality? Well, the visuals are limited. You get some "space age shades," sunglass-like goggles that display colors and patterns on your eyelids, plus some earphones and a SuperMind pocket-sized computer. You listen to the "experimental soundtrack" and use the "push-button sex" panel on the computer to synchronize your brain waves. What type of sounds are found here?

"Sounds of surf" for one, which help you create a "fantasy inside your mind" with heavy "theta brain waves." Zygon claims that "the computer matrix induces an ultra-receptive mind-state while the erotic soundtrack transports your consciousness right inside the action." The product even comes with a surgeon-general style warning: "But I caution you not to overdo it. This is powerful stuff that can become addicting." We're sure that many people will shy off from that danger.

The fantasies on the Virtual Sex product include: *Island Fantasy* (where a beautiful island girl nibbles on your ear and massages your body with unbelievable erotica), *Spring Picnic* (where romance blooms as you and your lover share a picnic blanket surrounded by nature's incredible beauty), *Wilderness Seduction* (where a beautiful hiker wanders into your camp in the middle of the night, slipping into your sleeping bag so that you can experience an incredible night of passion under the stars), and finally *Thunderstorm Romance* (in a cabin, with a fireplace, enough said). It's all pretty incredible, and only \$199.95 for goggles and fantasy soundtracks.

Virtual Rags

In this final section, we look at four magazines and a handful of women and men who are keeping tabs on the progress of virtual sex and how they see the field evolving.

New Media



New Media magazine's now famous April 1993 cover brought much attention to cyberspace (reprinted by permission of *New Media* magazine, copyright © 1993).

New Media magazine covers multimedia technologies—video, sound, animation, interactivity—for computer programmers and designers. It's a mainstream tools magazine for technical types, largely, though it also keeps those on the business end of "multimedia" up to speed. It's the place to read about the computers and programs that make CD-ROM and Virtual Sex possible.

The April 1993 issue featured an article on "Digital Sex," with a cover that engendered positive and negative mail. The issue also contained several key articles about what was happening in the intersection of computers and sex. The articles discussed "Technology, Law, & Censorship" from a very serious point of view. Still, some readers saw it as "trash" even to mention such subjects, much less to illustrate them with some images from the programs—even though none of these actually showed nudity.



Virtual Trivia

Valerie CD-ROM may be the best selling CD-ROM ever, with about 25,000 sales a year for four years running. Certainly it's the best-selling adult title, capturing about 25% of the entire market.

Editor David Bunnell pointed out that, "There is a thin line between courage and foolishness, and in tackling the topic of sex and interactive media I admit that we may be treading dangerously along it." He stated that though he was not happy to see multimedia technology being used to push pornography, he knew it was inevitable. After the magazine reviewed the CD-ROM sex game *Virtual Valerie* in the November 1992 issue, it was besieged by complaints from readers. Apparently, a large proportion of readers of computer magazines find the placement of pornography and computer news together to be offensive.

An interview with Mike Saenz of *Reactor* produced the comment "Sophisticated sex simulation will be ubiquitous and accepted as legitimate entertainment, education, and therapy.... Just as a flight simulator is used to train pilots before they climb into a real plane, I think sex simulation could be used to prevent unwanted pregnancies and warn about sexually transmitted diseases."

Virtual reality expert Brenda Laurel contributed, "We're starting to see opportunities with computer networks and to some extent interactive games, to construct flavors of one's sexual persona that aren't stereotypes, that escape those cages. I think that's all for the best."

The negative side of cybersex was focused on by Linda Jacobson, editor of the book *CyberArts*, who worried that “These products show men that they can have control over women. I am absolutely opposed to censorship, but I think men have to be made aware that this kind of thing can make women feel very uncomfortable.”

Details

A fashion and lifestyle magazine, largely for men, the June 1993 issue of *Details* includes a reportorial story from Alan Rifkin about a musician and screenwriter named Stefan Arngrim who was obsessed with making a virtual version of his girlfriend. “Like most men, Stefan Arngrim had a fantasy of what life with his girlfriend should be like. When reality wasn’t enough, he set out to create his dream lover—a computer-age, female Frankenstein.” Rifkin described Arngrim’s attempt to create his fantasy love world by scanning pictures of his girlfriend and himself and fitting them into a visual reality program on his computer. To add elements of mystery to the three-dimensional fantasy, he inserted dialogue into the program and then blocked them out of his memory so that he could be surprised by new twists in his interactive creation. Although he never completed the program, Arngrim found that his attempts to create a virtual reality program greatly improved his real world sex life.

Memo-sex?

In the *Utne Reader*, the 30-something’s Reader’s Digest, writer Jim Walsh gave his views on cybersex: “Today it’s sex with machines, sex with cathode rays, sex with latex gloves, sex with vibrators, sex with floppy disks, and, coming soon, thanks to the wonder of “teledildonics,” sex with robots, which begs the question: Is it live or is it memo-sex?

Daydream Believers

In the *New York Times*, underneath a headline "Space-age gadgets + sexual fantasies = cybersex," an article by Katherine Bishop took on cybersex and *Future Sex* magazine with a touch of humor, starting with a definition of high-tech sex as "without the knotty complications of sustained conversation, communicable diseases, or brunch." She summarizes that "With the advent of virtual reality, some say this daydream is closer to coming true. If one can already don virtual-reality goggles and interact with three-dimensional computer-generated images, how soon will the experience go from shoot-em-ups with space aliens to one-night stands in another dimension?"

Black Ice

Black Ice is a new magazine in London, prompted "in part by *Mondo 2000*'s decline in editorial content," says a short blurb in *Wired* magazine. "It's a new member in the rising chorus of voices seeking to explore and articulate where technology is headed." Supposedly, *Black Ice* will be a teledildonic system for anyone who will put up the money to fund it.

Wired

In describing the mission of his magazine, Louis Rossetto, editor and publisher of *Wired* magazine, says, "Why *Wired*? Because the Digital Revolution is whipping through our lives like a Bengali typhoon—while the mainstream media is still groping for the snooze button." *Wired* is dedicated to being the microscope that examines the profound social changes occurring in an age of turbulent upheavals. Rossetto states, "*Wired* is about the most powerful people on the planet today—the Digital Generation. These are the people who not only foresaw how the merger of computers, telecommunications and the media is transforming life at the cusp of the new millennium."



The Staff of *Wired* magazine (courtesy of AP Wide World Photos, Inc.).

A typical issue has articles such as: "War is Virtual Hell," "Libraries Without Walls for Books Without Pages," and "The Incredibly Strange Mutant Creatures Who Rule the Universe of Alienated."



Virtual Trivia

When *Wired* asked Jaron Lanier why sex had to be brought into virtual reality, he said, "We as a culture are deeply, hopelessly, insanely in love with gadgetry. And you can't fight love and win."

Writer Tony Reveaux reviewed the state of the art in virtual reality for *Wired* after visiting a virtual reality jamboree. Commenting on the clumsy, confining nature of present attempts at creating an artificial world, he said, "All told, it's a sensation akin to wearing a deep-sea diver's armored suit and being fed oxygen by an air hose." On the positive side, he added, "Gradually, especially in high-end systems driven by high-powered graphics workstations, the confused claustrophobia of the present virtual reality plunge is becoming more like the free-floating elation of a scuba dive."

Legless Wonders

Science fiction author Arthur C. Clarke looks forward to when we can "feed impulses directly into the brain so that you bypass the sense. That way, virtual reality is theoretically indistinguishable from reality. What I've sort of hinted at is, if we did have our skulls shaved, and put on some kind of helmet fitted with thousands or even millions of microprobes that could map out and zap the bits of the brain that were required, we could feed sounds and images into the brain directly. That would be a revolution, of course. I can envision an era of total couch potatoes, when we have our legs amputated because it just wastes energy to keep them functioning."

One article in *Wired* profiled the new 3DO multiplayer home game machine. The article figured that sex was one of the hidden factors that let the VHS from Matsushita beat the technologically superior Beta video recording technology developed by Sony in the early 1980s. Most of

3DO's competitors, including Sega, Nintendo, and Sony, control the content of the software that plays on their home systems. 3DO does not. Talking to Mike Saenz, *Wired* asked if "adult-oriented material" would give 3DO the same boost it gave VCRs?" He answered, "Adult material helps sell any new hardware device."

In the premiere issue of *Wired*, Gerard Van Der Leun wrote about a not usually adventuresome woman who logged on to adult bulletin boards as "This is a naked lady, " and described herself in wild terms. She was soon besieged by inquiries from a legion of young and old males. She soon began to change her look to a more sleek and glamorous image and altered her speech to include more sexually explicit terms. It was a case of real life mirroring virtual reality.

Future Sex

In *Frisko* magazine, Leslie Crawford states, "If *Penthouse* were ever to mate with *Mondo 2000*, their love child would be *Future Sex*, the new Bay Area sci-fi sex pulp publication." This new journal reviews smart aphrodisiacs, computer sex, digital pornography, and interactive CD-ROM games, as well as more traditional videos and books. It's probably the best place to find ads for the latest sexual CD-ROMs and certainly the first place you'll read about any virtual sex breakthroughs. These news pieces will fall between ads for traditional phone sex and lots of fiction combining technology and sex.

Lisa Palac, the editor, doesn't care if her subject is called porn or erotica. She sees it as "intelligent, alternative pornography for the '90s and beyond" with an audience that isn't "dirty old man but younger, hipper, high-tech, most professionals, in middle to upper income range, 3/4 of them college graduates." In fact, although the audience is mostly men, she sees that changing as the magazine's approach to sex and culture and focus on how technology will affect our sex lives attracts more women.



Virtual Trivia

Arthur C. Clarke queries, "If you could experience everything, be everywhere, know everything, sitting in a chair—"wired," to coin a phrase—why bother with reality? It's an interesting philosophical question. I don't know the answer."

Palac, a former film-student, film-maker, anti-porn activist, and editor at Susie Bright's *On Our Backs* lesbian magazine is showing up in many publications and television shows, from the *New York Times* to *Esquire* magazine. In *Esquire* Michael Hirschorn quotes her as saying that virtual sex is, "An intriguing notion, in fact so intriguing that scads of elaborate fantasies have been developed around computer-generated sexual fantasy and release. There's only one problem: Except for the one-dimensional thrill of *Cyborgasm* (her Virtual Audio disk) cybersex does not yet exist."

The first issue of *Future Sex* featured articles such as "Electronic Masturbation," "Cyborg Love Slaves," and "3D Digital Orgasms." Some of this was high-tech sex advice and, some fiction, interspersed with pictures of naked ladies. The second issue featured Reactor Corp.'s mock ad for Cybersex gear, with a headline of "Strap in, tweak out, turn on." (See color insert.)



Lisa Palac (pictured with friend), editor of *Future Sex* magazine and chief visionary on the cybersex frontier.

Talking with Lisa Palac

Lisa Palac, editor of *Future Sex* magazine, is also the author of many articles on cybersex and the publisher of the *Cyborgasm* virtual audio sex disc.

ROBINSON: Let's start with *Cyborgasm*. Where did that come from?

PALAC: I met Ron Gompertz at a *Mondo 2000* party almost two years ago. I told him I was a pornographer, to which he did a double take. He described how he had been dabbling in virtual audio technology for virtual reality. I said I didn't even know what that meant—stereo but better, or what?—but that maybe we should make some triple-X 3D recordings. I went to his house and he played some sound effects for me: cars going by, dogs barking, newspaper crunching by my ears, people walking around me. I was sitting in the same space where he recorded it, with headphones and a blindfold on. And I swore he was doing these things to me—crunching the paper and so on. I thought, this isn't recorded, it's real, it's a bad joke he's playing on me. Then I took off the blindfold and discovered I was alone in the room—it was a recording. It was really freaky. So from then, I knew the power of virtual audio. Of course it's human nature to then say "how can I improve my sex life with this?" to ask "can I have a better orgasm with this."

ROBINSON: So you instigated the project?

PALAC: I was the creative director, he was the engineer. I have watched a lot of porn and listened to a lot of those crummy little sex tapes you can buy. I wanted *Cyborgasm* to be better, so I went to people I already knew, people who would be comfortable being recorded. The strongest thing about *Cyborgasm* would be their ideas, that it wasn't just a bunch of scripted scenarios for actors to read. I



Virtual Trivia

Future Sex editor Lisa Palac says she is "still waiting for something on CD-ROM that I think is so hot that I have to go to the bathroom and beat off."

Talking with Lisa & Palac

wanted their ideas and I wanted it all to sound very lifelike and natural. That's the whole hook about virtual audio: it sounds like somebody's standing right next to you. You want to feel like there's a real person there and this person is sharing with you. I would let the tape role and record hours and hours of stuff.

ROBINSON: I noticed that there's a tape alongside the disc. Does that work?

PALAC: We do have an analog tape, because even now there are plenty of people who don't have CD players. But with the tape you don't really get the 3D effect. There's a vague feeling of it being 3D, but you really need a CD player and headphones to make it work.

ROBINSON: And now there's competition. Other "3D" or "virtual audio" sex recordings.

PALAC: That's capitalism for you. But the others aren't using the same recording system. The one we use was actually developed for virtual reality technology. Anyone can say "virtual" or put "cyber" in front of it, but the competition is just binaural microphone recording.

ROBINSON: What about the magazine. What is "future sex?"

PALAC: Somebody else came up with that title. The magazine was going to be called "X, the future of Sex." But that was just too long. People were just calling it "X." And it was confusing. People were asking, "is it a band," "a movie about Malcolm X?." I said we should shorten it to "*Future Sex*." And that would relate to the technology aspect of the magazine. But the future of sex isn't just gadgets that transform our sex life. It's a way of thinking about sex and our culture and erotic ideas and identities. Getting past the status quo.

ROBINSON: Do you see any movement in the traditional sex magazines to cover such ideas?

Talking with Lisa Palac

PALAC: People are certainly catching on to the “cyber” trend. *Penthouse* called—they’re launching a “cybersex” section. But are they really interested in promoting the most challenging and diverse erotic spectrum. I don’t think so. They have the target audience, they’re convinced this particular group of men wants this one thing. They’re a business and make their decisions on what sells. There’s nothing wrong with that. There are parts of *Penthouse* that really turn me on. But I can’t live on a steady diet of it.

ROBINSON: So with *Future Sex* you’re taking a different aim?

PALAC: The goal here...Everyone wants something better from porn, but nobody does anything about it. It’s easier to complain than to say good things because saying something about particular porn says something about you. It’s risky. It will ostracize you. Once you come out of the closet outside a hetero, breeder relationship you get the stamp of “perversion” on your forehead, that you can’t erase. We want every issue of *Future Sex* to be different. Our formula is no formula.

ROBINSON: Why the technology coverage?

PALAC: Technology is totally influencing our culture on every level and that seems to be accelerating in the past few years. Technology is affecting every part of our daily life, in all fields: science, architecture, entertainment, the arts, defense. Whether that’s good or bad, we can’t unring the bell. Certainly technology is also going to change the way we look at sex. Sometimes that might be in the form of a new sex toy—that’s part of it, but not all of it.

ROBINSON: Is virtual reality sex overplayed in general?

PALAC: Of course, it’s all media hype. Which is why my perspective as editor of *Future Sex* is not just to talk about the hardware, the software, but how that’s being implemented. I’m going after the

Talking with Lisa Palac

experiences that some of this new technology can bring. That doesn't always come in leaps and bounds, in the perfect virtual reality system, but in thinking about the issues. We did an article about bulletin board systems. Now let's go onto these boards, see if the medium is the message. What types of subjects are talked about that maybe people couldn't discuss before. Maybe letters had too much of a lag time...There's a tremendous amount to say there. You can say people are having sex chats on a BBS, but beyond that, what are you going to talk about. It's not news to say people are having sex. But there's so many different variations and topics within that. There's a sex angle to just about any subject you can name. We have a sports page in every paper every day. Why isn't there a sex page?

Mondo 2000

Mondo 2000 is a "computer magazine with a subversive rock 'n' roll attitude" according to its editor, R.U. Sirius (formerly Ken Goffman). *Compute* magazine has called *Mondo 2000* a bible for cyberpunks, hackers, crackers, and wild-eyed visionaries. The magazine evolved from Goffman's previous magazines, *High Frontiers* (mainly about drugs), and *Reality Hackers*. He shares editing duties with Allison Kennedy, the magazine's "Domineditrix," now known as Queen Mu. This magazine is a "guide to the cyberlife," covering virtual sex, the Internet global communications network, high-tech paganism, pleasure pulse implants, and anything else about the digital millennium. Writers and subjects include Brian Eno, William Burroughs, Bruce Sterling, Timothy Leary, Frank Zappa, John Barlow (lyricist for the Grateful Dead), and Rudy Rucker, among many others. Despite its somewhat technological bent, the magazine claims a 40% female readership.

Although the magazine is sometimes seen as being dedicated to the exploration of virtual reality, it actually has a much wider agenda. Sirius

is particularly interested in how new technologies and new mind drugs will expand the perceptions and avenues of communications of their users. Titles of articles have included: "Guerrilla Video Gaming" and "Escaping the Desktop: Wearables."

Among the leaders of the cyber age who have been quoted in *Mondo 2000* are science-fiction author and professor Rudy Rucker who says, "Machines are becoming more human-like, and people are becoming more like machines... In the past computers were thought of as tools for the business and military. Now there is growing feeling that we can take some of this technology over for more humane and artistic purposes."

Brenda Laurel, computer interface expert, is quoted in *Mondo 2000* commenting about the position of women in the cybersex field: "This may be a medium where women have a chance to explore this stuff more. And that leads me back to my [desire to become] a lizard. I mean, I've done transsexual. Now I want to do trans-specieal, you know?"

Fraser Clark, publisher of *Encyclopaedia Psychedelica International*, also has been quoted about virtual interactions: "People are now dreaming not only of retreating inside their own private worlds, they're actually building them! And then rationalizing it on the grounds that they can distantly—and in the most controlled manner—share the space with a few specialist companions! Virtual Alienation!"



Virtual Trivia

Mondo 2000 editor R.U. Sirius states, "In the past you couldn't keep 'em back on the farm after they'd seen the city. In the future, you maybe won't be able to keep 'em in the city after they've been in cyberspace."

Strip Teacher

Mike Saenz comments on the possibilities for virtual sex in education: "I have a silly idea for a product called Strip Teacher. She goes 'Tell me the name of the thirteenth president of the United States and I'll show you my tits.' I think lust motivates technology. The first personal robots, let's face it, are not going to be bought to bring people drinks."

Finally, Mike Saenz, creator of *Virtual Valerie*, has commented about the role of cybersex in the progress of virtuality reality research. "This is our chance to create a whole new form of erotic art," claims Saenz. "And very practically. Porno is what made the VCR market what it is today, and I think virtual sex will do the same for virtual reality."

Appendix A



Adult Disk Products

Listed below are the disk products reviewed in Part 4 of this book.

THE ADULT REFERENCE LIBRARY VOL. 1a

\$59.00

CD-ROM for Macintosh
Goosebump Graphics
Box 5167
Mentor, OH 44061
(216) 254-2609

CENTERFOLDS ON DISK, VARIETY SETS 1 & 2

\$29.95 each, \$39.95 both
Diskettes for IBM compatibles
Centerfolds on Disk
P.O. Box 5138
Chatsworth, CA 91313
(818) 709-3795

COBRA MISSION

\$69.95

Diskettes for IBM compatibles
Megatech Software
P.O. Box 11333
Torrance, CA 90510
(800) 258-MEGA

CYBORGASM

\$20.00

Audio CD-ROM
Algorithm
2325 3rd Street
San Francisco, CA 94107
(415) 252-5595

THE DONATELLI COLLEC- TION, VOL. 3

\$79.95

CD-ROM for Macintosh, IBM
Body Cello
P.O. Box 910531
Sorrento Valley, CA 92191
(800) 922-3556

THE FOX PACK COLLECTION

\$79.95

CD-ROM for Macintosh
Body Cello
P.O. Box 910531
Sorrento Valley, CA 92191
(800) 922-3556

HEAVENLY BODIES VOLS.**1 & 2**

\$99.95 each

CD-ROM for Macintosh, IBM

Body Cello

P.O. Box 910531

Sorrento Valley, CA 92191

(800) 922-3556

HEAVENLY HUNKS

\$99.95

CD-ROM for Macintosh, IBM

Body Cello

P.O. Box 910531

Sorrento Valley, CA 92191

(800) 922-3556

HIDDEN OBSESSIONS

\$69.95

CD-ROM for IBM and
compatibles

New Machine Publishing

2040 Broadway

Santa Monica, CA 90404

(310) 453-5068

HOUSE OF DREAMS

\$39.95

CD-ROM for Macintosh

New Machine Publishing

2040 Broadway

Santa Monica, CA 90404

(310) 453-5068

**THE HOUSE OF SLEEPING
BEAUTIES**

\$69.95

CD-ROM for Macintosh

Pixis Interactive

P.O. Box 50325

Irvine, CA 92619

(800) 697-4947

**THE INTERACTIVE ADVEN-
TURES OF SEYMORE BUTTS**

\$69.95

CD-ROM for Macintosh and IBM

New Machine Publishing

2040 Broadway

Santa Monica, CA 90404

(310) 453-5068

**LEATHER GODDESSES OF
PHOBOS**

Price not available

Diskette for IBM and compatibles

Activision

11440 San Vicente Boulevard

Los Angeles, CA 90049

(310) 207-4500

**LEISURE SUIT LARRY
GAMES 1-5**

Prices vary from game to game

CD-ROM for IBM and compatibles

Sierra On-Line, Inc.

Coarsegold, CA 93614

(800) 326-6654

LOVELY LADIES II

Price not available

CD-ROM for IBM and compatibles

Hammerhead Publishing

c/o Starware Publishing

Corporation

P.O. Box 4188

Deerfield Beach, FL 33442

(800) 354-5353

NIGHT WATCH INTERACTIVE

\$69.95

CD-ROM for Macintosh and IBM

New Machine Publishing

2040 Broadway

Santa Monica, CA 90404

(310) 453-5068

PENTHOUSE INTERACTIVE

\$129.00

CD-ROM for Macintosh and IBM
Penthouse International, Ltd.
1965 Broadway
New York, NY 10023-5965
(212) 496-6100

PRIVATE EROTICA

\$20.00

Audio CD-ROM
A Lasting Impression Music
Corporation
1592 Union Street
San Francisco, CA 94123
(800) 800-CYBER

SECRETS

\$69.95

CD-ROM for Macintosh
New Machine Publishing
2040 Broadway
Santa Monica, CA 90404
(310) 453-5068

**THE SEXOTICA COLLECTION,
VOL. 1**

\$39.95

Diskette for IBM and compatibles
Dragon's Eye Productions
4815 West Braker Lane
Suite 502-164
Austin, TX 78759
(800) 243-1515

THE SEXXCAPADES GAME

\$79.00

High-density diskettes for IBM

SEXXCAPADES...THE MOVIE

\$129.00

CD-ROM for IBM and compatibles
SeXXy Software
P.O. Box 220 Dept. 600KE
Hatfield, PA 19440
(800) 243-1515

SOFT PORN ADVENTURE

Shareware

Available on CompuServe and
others

**SPELLCASTING 101 SORCER-
ERS GET ALL THE GIRLS**

\$19.95

**SPELLCASTING 201 THE
SORCERER'S APPLIANCE**

\$19.95

**SPELLCASTING 301 SPRING
BREAK**

\$59.95

Diskettes for IBM and compatibles
Legend Entertainment Company
MicroProse Software
180 Lakefront Drive
Hunt Valley, MD 21030
Attn: Express Order
(800) 879-PLAY

STRIP POKER THREE

Price not available

Diskettes for IBM and compatibles
Artworx Software Co., Inc.
1844 Penfield Road
Penfield, NY 14526
(716) 385-6120

THE VASTA COLLECTION

\$99.95

CD-ROM for Macintosh and IBM

Body Cello

P.O. Box 910531

Sorrento Valley, CA 92191

(800) 922-3556

VIRTUAL VALERIE

\$79.95

CD-ROM for Macintosh

Reactor

Available from Body Cello

P.O. Box 910531

Sorrento Valley, CA 92191

(800) 922-3556

Appendix B



Additional Adult Bulletin Board Listings, By State



Keep in mind that bulletin board numbers are subject to change because they are often very transient operations. Use a low baud rate (2400 bps or lower) the first time you dial into any of the following boards. Some of the boards offer high speed modem access, but many are geared to chat mode and only accept up to 2400 bps. Although most of the people who operate adult bulletin boards are nice, fun-loving, and sane people, there are some off-kilter sysops on the loose! Play safe and dial at your own risk!

<i>State</i>	<i>Modem Number</i>
Alabama	
Lemon Grove BBS	(205) 836-1184
Outer Limit	(205) 425-5871
Alaska	
Lunatic's Asylum	(907) 696-4812
Arkansas	
The Grapevine	(501) 753-8121
The Moonman BBS	(501) 562-7399

State**Modem Number**

Shadowrun (501) 932-4712
Wet Dream (501) 663-1547

Arizona

Boardwalk Hotel (602) 955-9338
Duke's Doghouse (602) 458-8206
Empty Pockets (602) 831-7979
Flea Circus (602) 242-4050
GIF City (602) 895-8318
Mohave Social Club BBS (602) 768-1172
Rusty's WildKat BBS (602) 936-3892

California

Amateur Action (408) 263-3393
Animal House BBS (707) 434-8455
The Black Pines (714) 539-9374
Boot Hill BBS (714) 871-4018
The Chateau (714) 455-2790
Christ, She's At It Again! (619) 264-8412
Desert Pleasures (805) 264-3661
Digital Visions (310) 408-0490
The Downtown BBS (213) 484-0260
For Adults Only (916) 962-3964
Garlique Graphics (408) 847-1240
The General (619) 281-8616
Komputer Klassifieds (818) 709-4370
KBBS (818) 886-0862
Nitelog (408) 655-8294
PC GFX Exchange (415) 337-5417
PC Treasure Chest (714) 738-0841
Prime Time (818) 982-7271
Q Continuum (310) 434-0401
SD Connection (619) 584-8456
The Software Gallery BBS (714) 991-4019
Tom Cat Pictures (805) 482-7659
Universal BBS (714) 454-2308
Windows BBS (916) 381-7453

State**Modem Number****Colorado**

Adult Net Denver	(303) 791-4221
Alternet Lifestyles	(303) 935-7283
Bailey Info. Exchange	(303) 838-1759
Battle Bridge BBS	(303) 989-4533
Cat's Dog House	(303) 341-5933
Colorado Connection	(303) 940-7357
Complete Mayhem BBS	(303) 371-7582
Discordian Society	(303) 933-3472
Early Morning Coffee	(303) 490-2843
Lookin' Good	(303) 465-0910
Phantom Zone	(303) 541-9276
Tigress's Den	(303) 484-3617

Connecticut

Adults 'R' Us	(203) 583-0715
Archer's Domain	(203) 583-7942
Brain Damaged BBS	(203) 963-7015
Chrometics	(203) 270-8676
CT Connection	(203) 775-6198
First Impressions	(203) 667-3068
Fozzy's BBS	(203) 678-0751
GURPS Connection	(203) 236-7359
Over Exposed BBS	(203) 627-8088
Perversed Polarity	(203) 620-0001
Sharke's Revenge BBS	(203) 798-7837
Treasure Island	(203) 791-8532

Delaware

The DVUG BBS	(302) 324-8091
MoRoN MAnOrBBS	(302) 735-8596

District of Columbia

One Night in Bangkok	(202) 544-5684
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Florida

Adults Only Mansion	(305) 594-4526
Contact Advertising	(407) 460-1990
The Godfather	(813) 289-3314

State**Modem Number**

Graphic Conne(x)ion	(305) 385-3665
Honey Dropper	(305) 220-0369
Misty Moonlight BBS	(305) 473-2314
Night-Time BBS	(904) 744-8596
Pair O' Dice II	(305) 753-9259
Road Runner	(305) 557-5357
Tech's Warehouse	(904) 260-2545

Georgia

Atlanta Connection	(404) 929-0800
Intimate Visions	(404) 244-7059
The End of Eternity	(404) 892-0282
Wild & Dangerous BBS	(912) 757-1864

Hawaii

The In-Touch BBS	(808) 521-2359
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Idaho

Phantasia	(208) 939-1350
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Illinois

Archimedes' Screw	(312) 761-4480
Channel Z	(618) 548-3637
CompuErotica	(312) 902-3599
Daffy's World Dimensia	(309) 382-2410
The Insomniacs BBS	(815) 895-6608
Intimate Mansion	(708) 934-3045
The McHenry BBS	(815) 385-7956
Netherworld BBS	(309) 734-6047
Pandora's Box	(618) 632-4590
Village Information Systems	(312) 581-1111

Indiana

The Adult BBS	(317) 784-6975
Digicom BBS	(812) 479-1310
First Amendment	(317) 457-2734
The Geneva Convention	(812) 284-1321
Naperville File Exchange	(317) 447-9653
Play Board	(219) 744-4908

<i>State</i>	<i>Modem Number</i>
Iowa	
Alternatives	(515) 285-1190
Heat In The Night	(515) 386-6227
Karma Vs. Dogma	(515) 288-7793
The Missing Link	(319) 235-0772
The Picture Gallery	(319) 296-1393
Kansas	
3-Times-7	(913) 599-6206
Adult Playground	(913) 287-5843
Cosmix Station	(913) 422-7345
The Main Exchange	(316) 262-1474
Silver Eagle	(316) 522-6412
Skeeter's Storyboard	(913) 681-5546
Kentucky	
Electronic Mafia	(502) 361-4225
The Improv	(502) 893-8102
Penal Colony	(606) 836-1267
Louisiana	
Cutting Edge	(504) 682-4044
Minas Tirith	(504) 455-8665
Silver Streak	(504) 888-6515
Maine	
The Hobbit Hole	(207) 490-5841
Maryland	
Apples of Eve	(301) 990-7565
Crow's Nest BBS	(301) 843-5247
The File Factory	(301) 599-8382
Final Frontier	(410) 674-9307
Martin's Domain	(301) 369-4657
The Roller-Coaster	(301) 770-9020
The Whiplash Fantasy	(410) 836-3072
Massachusetts	
American Playhouse	(617) 828-0868
Auto Exec	(508) 833-0508

<i>State</i>	<i>Modem Number</i>
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Channel One	(617) 354-5776
Island Logistics	(617) 631-3304
Nightsoft Videotext BBS	(508) 760-2147
Shangrila	(413) 527-7360
Star Fleet BBS	(508) 937-3609
Why I	(508) 228-6500

Michigan

Adult File Cabinet	(517) 792-4680
Bruce's Place BBS	(313) 562-0051
Computer Alley Adult	(313) 289-2659
The Flaming Dragon	(517) 336-7846
Outer Limits	(313) 379-4729
Playboard	(616) 725-7548
Queued Access	(616) 468-5026
Screen Magic	(313) 379-9276
S.W. Michigan ALinks	(616) 468-5026
The Twilight Zone	(517) 769-6320

Minnesota

The Friendship BBS	(612) 566-5726
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Mississippi

Midnite Chowboy	(601) 453-3963
Purgatory BBS	(601) 342-5680

Missouri

The Bedroom	(816) 637-4183
Cheswick's	(314) 965-5296
Doc in the Box	(314) 893-6099
The Gore Zone	(816) 363-4673
Gay & Lesbian Communications	(816) 561-1186
The Hard Drive	(816) 763-7058
Magic Castle	(816) 353-3364
Pizazz	(816) 468-6900
Roman Empire	(314) 772-1014
Wendy's Dungeon	(314) 427-4147

State**Modem Number****Nevada**

Nighthawk	(702) 644-1537
The Other BBS	(702) 438-3625
Windup West	(702) 334-3317

New Jersey

The Cat House	(908) 341-5265
Computer Connections	(201) 798-0065
County Jail BBS!	(201) 387-7995
Designed Letters BBSNet	(201) 334-7846
Electric Blue	(908) 241-7982
Hot Spot	(609) 660-1235
Passaic Valley BBS	(201) 256-4509
Phase IV	(908) 727-7514
Pussycat Playhouse	(201) 376-0884
Remote Host	(201) 539-4544
Wild Bill's	(908) 671-2528

New Hampshire

Funny Farm	(603) 672-8123
The Hide-A-Way BBS	(603) 898-3345
The Night Owls	(603) 298-9872

New York

After Hours BBS	(718) 547-4210
Brooklyn After Dark	(718) 782-1586
Datashack	(914) 961-8959
David's Girls	(718) 547-4210
The Dirty Hacker	(914) 794-5306
Fantasy Land	(518) 383-2282
Goldi's Playpen	(518) 373-1556
Long Island Connection	(516) 794-2550
Mystic's Gate	(518) 725-9391
Node 66 East	(914) 426-0729
Paradise Network	(718) 241-9007
The Taste BBS	(718) 252-4531
Viper's Lair	(718) 980-0086

State**Modem Number****North Carolina**

Barrack's Rat	(919) 447-6432
Deep River	(919) 464-5316
Feminine Touch BBS	(919) 447-5065
The Pyramid BBS	(919) 535-4239
The Sandhills BBS	(919) 949-2360
Wag Tongue Alley	(919) 735-9406

North Dakota

Graphics House	(701) 839-8306
Magic's Corner	(701) 594-9805

Ohio

C.C.C.	(513) 752-8248
Firehouse West	(216) 351-7080
The Forbidden Zone	(216) 228-7372
Jester's Court	(216) 289-4780
Night Breed BBS	(614) 792-1099
Red Phoenix	(216) 345-5807
Swingles	(216) 749-1020

Oklahoma

Citadel	(405) 376-1610
Digital Encounters	(405) 670-3925
Heretic	(405) 634-4866
Huggy Bears BBS	(405) 949-2090
M.I.S.E. Network	(405) 478-1144
ORACLE	(405) 391-6604
Shadow' Keep BBS	(405) 321-9992
Vanishing Point BBS	(405) 360-7161
WildSide	(405) 672-5538

Oregon

Club Portland	(503) 238-5943
Finer Things BBS	(503) 638-9332
Lost in the Ozone	(503) 461-4634
Realm of the Hawk	(503) 384-3384
Sea Breeze BBS	(503) 286-0931
T&E Verbal Abuse Network	(503) 386-2903

State**Modem Number****Pennsylvania**

The Forum	(215) 722-1482
Naughty Bits	(215) 368-1162
The Open Door	(412) 856-6322
The Swinger's Connection	(215) 724-5324

South Carolina

Blackbeard's Tavern	(803) 294-9657
Orient Express	(803) 821-4612
Psychic World BBS	(803) 760-1241

Tennessee

Adult Mail Drop	(615) 499-6449
Cheyenne Social Club	(615) 361-5956
Intimate Secrets	(615) 894-3225
Married With Computers	(615) 449-8616
The 3rd Eye	(615) 227-6155
The One Oh Wurst BBS	(615) 648-0021
The Outer Limits II	(901) 427-4366
Woody's World BBS	(615) 893-4616

Texas

After Hours	(713) 937-0504
Consenting Adults	(210) 681-1976
Danse Macabre	(210) 623-1395
Diamond Lil's Saloon	(214) 228-9173
Emporium II	(214) 780-9892
Endeavor	(214) 240-2069
Godfather's Palace	(210) 533-3882
Houston Chat Channel	(713) 575-1050
NECRONOMICON	(210) 675-4787
Texas Open Forum	(903) 534-1918
Tune Town	(210) 650-4389
TURNabout	(210) 736-5623
X-Factor	(210) 648-3874

Virginia

Adult Bliss	(703) 642-8464
Adult Fantasy	(703) 352-2945

<i>State</i>	<i>Modem Number</i>
Another Dimension	(703) 667-3530
Coral Reefer	(703) 264-3962
Sugar Magnolia	(703) 347-7460
Time Portal	(703) 368-5429
Wade's World	(703) 694-5460
Washington	
Bangkok Express	(206) 838-7908
French Connection	(206) 672-1198
Grownup's Playhouse	(206) 588-3792
Hi-Res Gifts	(509) 534-3645
Night Moves	(206) 946-4554
Room Next Door	(206) 938-1832
SeaSoft Adult Center	(206) 637-2398
Seattle Net	(206) 838-7908
Tacoma Adult Party	(206) 756-5160
West Virginia	
Reality BBS	(304) 925-8276
Telephone Technologies	(304) 636-3907
Wisconsin	
Digital Future	(414) 536-4233
The Farmer's Daughter	(414) 728-8554
GLINN Multi-Board Super Sytem	(414) 289-0145
Le Cross Roads	(608) 788-8086
Phantom Tollbooth	(414) 377-8462
Playfully Yours	(414) 377-2649
Rosie's BBS	(608) 784-4679

Appendix C



References & Additional Recommended Reading Material



The Adult BBS Guidebook, 1993 Edition by Billy Wildhack, Keystone Publications, P.O. Box 35, Sycamore, IL 60178, (815) 895-7900 (voice).

Mondo 2000: A User's Guide To The New Edge by Rudy Rucker, R.U. Sirius, and Queen Mu, HarperPerennial, HarperCollins Publishers, 1992.

More Joy of Sex (A Lovemaking Companion To The Joy of Sex) by Alex Comfort, M.D., D.Sc., Pocket Books, 1987.

The New Joy of Sex (A Gourmet Guide to Lovemaking For The Nineties) by Alex Comfort, M.D., D.Sc., Pocket Books, 1991.

The Whole Internet User's Guide and Catalogue by Ed Krol, O'Reilly & Associates, 1992.

Virtual Reality by Howard Rheingold, Touchstone/Simon & Schuster, 1991.

BBS Caller's Digest, Subscription Fulfillment, 900 Haddon Avenue, Collingswood, NJ 08101, (609)858-4411.

Boardwatch magazine, 7586 West Jewell Avenue, Suite 200, Lakewood, CO 80232 (800) 933-6038 (to subscribe).

Details magazine, 632 Broadway, New York, NY 10012, (800) 627-6367 (to subscribe).

Future Sex magazine, 1095 Market Street, Suite 809, San Francisco, CA 94103, (415) 621-5496 (to subscribe).

Mondo 2000 magazine, P.O. Box 10171, Berkeley, CA 94709-0171, (510) 845-9018 (to subscribe).

Online Access magazine, 920 North Franklin Street, Suite 203, Chicago, IL 60610, (312) 573-1700 (to subscribe).

Wired magazine, P.O. Box 191826, San Francisco, CA 94119-1826, (800) SO-WIRED (to subscribe).

Appendix D



The Games on the Disk



he Fantasy Disk that comes with this book includes special versions of *Strip Poker 3* and *Jigsaw Pinups*, two sexy little programs from the Artworx Software Company. *Strip Poker 3* pits you against three lovely opponents in the classic battle to preserve your modesty. *Jigsaw Pinups* lets you try your skill at assembling a beautiful picture on your screen. Along the way, you should hear a few squeals of delight.

To install and run the programs, you will need a PC with an EGA or VGA color graphics card, a monitor, and a mouse or trackball. The programs also require at least 512K of available RAM memory and at least 1.5M of free disk space.

The disk may be freely copied. Both games are smaller versions of Artworx's commercially available products, however. To take advantage of Artworx's half-price offer for the complete versions, you must return the original disk from *The Joy of CyberSex* to Artworx. After you install the program, check the file named COUPON in the ARTDEMOS directory for details about the offer. Artworx can be contacted at Artworx Software Co., Inc., 1844 Penfield Road, Penfield, NY 14526 or at (716) 385-6120.

Setting Up

To play the two games, you need to install them on the hard drive of your computer. You should use the INSTALL program included on the disk to set up the programs. Place the disk in any floppy drive and log onto that drive from the DOS prompt by typing the letter of the drive followed by a colon. Then press the Enter key on your keyboard and type INSTALL.

Again, press Enter. The INSTALL program creates a directory called ARTDEMOS on your hard drive and the two game programs are installed there automatically. Note that if you are running Windows, the programs can be installed from the File Manager by clicking on the INSTALL.BAT file or by typing B:INSTALL in the Run Selection on the File menu.

NOTE: Due to incompatibilities with some graphics cards, *Strip Poker Three* may not display correctly on all computers. If you are having difficulties running the game when you type STRIP, use the following command to load the program: SPXDEMO. This command lets you play a game that is similar to the main version, although it does not display a status icon.

Loading Up the Games

To play the games you must first move to the ARTDEMOS directory. Type:

```
C:\ARTDEMOS
```

The command for loading *Strip Poker 3* is STRIP and the command for starting *Jigsaw Pinups* is JIGSAW. Choose the game you want to play and type the command followed by the Enter key.

Playing Strip Poker 3

After you have typed in the command STRIP to start the program, you will be greeted by a welcome screen that provides instructions and

describes the differences between this demo version of the program and the commercial product. To proceed to the game screen, click the left mouse button.

The screen displays Kami, Greta, and Laura, the three cardsharks who will try to take your money and your modesty. You are represented by the STATUS icon at the lower left, so if you do lose your shirt, you won't need to blush. Cards are shown at the bottom of the screen, and messages appear in the window above the cards. At far right is a box that shows the size of the pot, the amount you must ante up to stay in the game, and your total cash flow.

Each opponent employs a particular playing strategy and a unique set of comments, thus you get to reveal their personalities the more you play. If you click on one of the smaller pictures, it switches positions with the larger picture. The lady in the larger picture always is displayed fully clothed, however, no matter what stage of undress she is in. You can continue to play the game until you or all of your opponents lose all clothing and dignity. In this special version of the game, the ladies disrobe on-screen only to a certain point; after that, any further loss of clothing is marked only with a comment.

The Game: You and your opponents play draw poker. You can open the betting with any kind of hand. The value of the hands are as follows: royal flush, straight flush, four of a kind, full house, flush, straight three of a kind, two pair, one pair, high card. Note that an ace can only be used as the high card in filling a straight.

Game Play: You and your opponents start the game with \$100 each. Your opponents' holdings are displayed next to their pictures, and your holdings are shown on the third line of the box at the right. During play you select betting choices (Stay, Bet, Raise, or Drop), the amount of a bet (\$1-\$15), and which cards to discard. Use the mouse to point to a selection and use the left button to make the selection. If you are using the keyboard, use the left and right arrow keys to move and press the up or down arrow keys to register the selection.

Ante: At the beginning of each hand, all players must ante \$5. This is done for you automatically.

Betting: During betting, the amount of money in the pot is displayed on the top line of the box at right. When it is your turn to bet, select from the following options:

Stay: You elect to do nothing and wait to see what your opponents do. If all players stay during the first round, the hand is redealt and another ante is added to the pot. You cannot stay if an opponent has already bet or raised.

Drop: You concede the hand and the money in the pot.

Bet: You put some money in the pot, hoping your opponents will do the same and you can win it all.

Raise: If you and your opponents have bet and you believe you have a better hand, or if you wish to scare an opponent into dropping, you can raise the amount of money in the pot. Select the amount to bet. There is a maximum of two bets or raises per round.

Call: You can call only if an opponent has bet or raised. *Call* means that you are willing to equal the amount your opponents have put into the pot, but you do not want to raise any higher.

Drawing Cards: If a player completes the betting by calling, you then may draw new cards. You can draw up to five cards. Use the mouse to point to the cards you wish to discard and click the left mouse button. When you are done discarding, click Done in the message window. For keyboard input, you will see a pointer over the first card. Move the pointer to the right or left with the arrow keys and enter your selection using the up or down arrow key. When done, move the pointer right or left off the screen and the word Done appears in the message window. Press the up or down arrow key to see your new cards.

A new round of betting occurs after the draw. You are then shown you opponents' hands, and you are informed who won the hand and how much the winnings are.

Winning the Game: Whenever a player uses all the available money, \$100 must be borrowed against an article of clothing. This

is noted by the computer. If the player betting the clothing wins, the article of clothing is kept and the debt cancelled. But if a player loses, that piece of clothing must be given up. Clothing is won back any time winnings go over \$100. When this happens, the clothing is returned and \$100 is subtracted from the winnings. The game ends when there is only one player remaining with any clothes left. You can end the game at any time by pressing the right mouse button or the Escape key.

Playing Jigsaw Pinups

After typing the command JIGSAW to load the program, you are presented with a screen showing twelve lovely pinups. Alas, you only get to meet one of the ladies, Miss May. To proceed to the jigsaw action, click on the Next button or type N.

A play screen is displayed, showing part of the completed puzzle. To fill in the rest, click on a puzzle piece at the right of the screen and guide it to the correct spot in the puzzle. You also can select a piece by using the arrow keys on your keyboard and pressing Enter to confirm your selection. Move the piece by dragging your mouse or using the the arrow keys. When you have lined up the piece correctly on the puzzle, click the spot or press Enter. To drop a piece you have selected, press the Escape key or move the piece off the puzzle and click. When you place a piece that has a "hot spot," you hear the sound associated with the spot.

There are eight pages of puzzle pieces from which to select. The number keys at the bottom of the screen can be used to move between pages. To select a different page, click the numbers or use the arrow keys to move, pressing Enter to select the page.

When you have placed all the pieces in the puzzle, you will hear one of 16 phrases to signal your triumph.

When you are done or want to quit the puzzle screen, press the D key.

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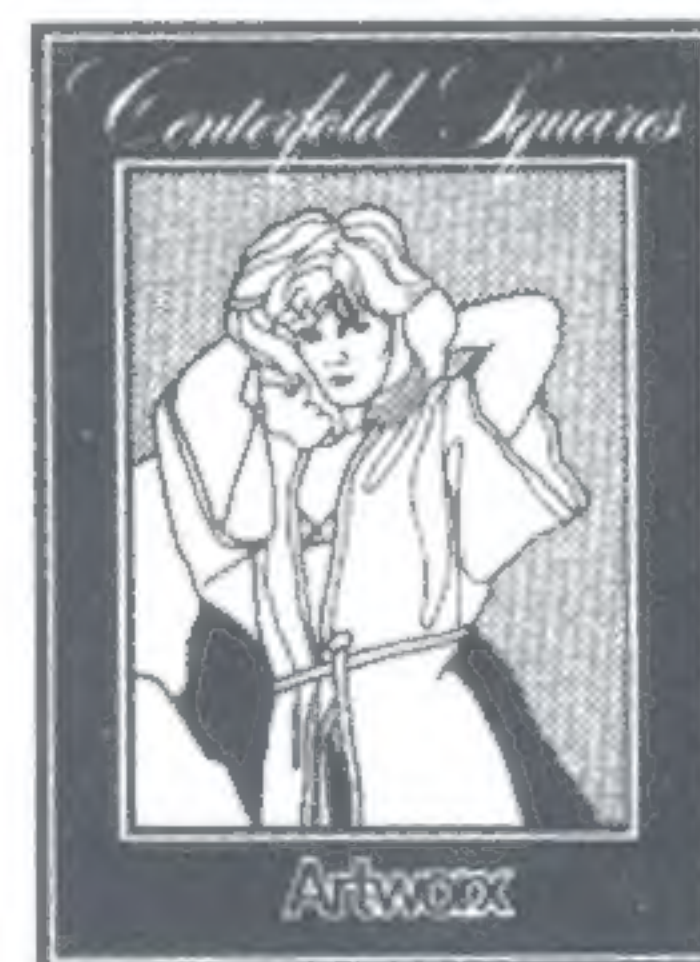
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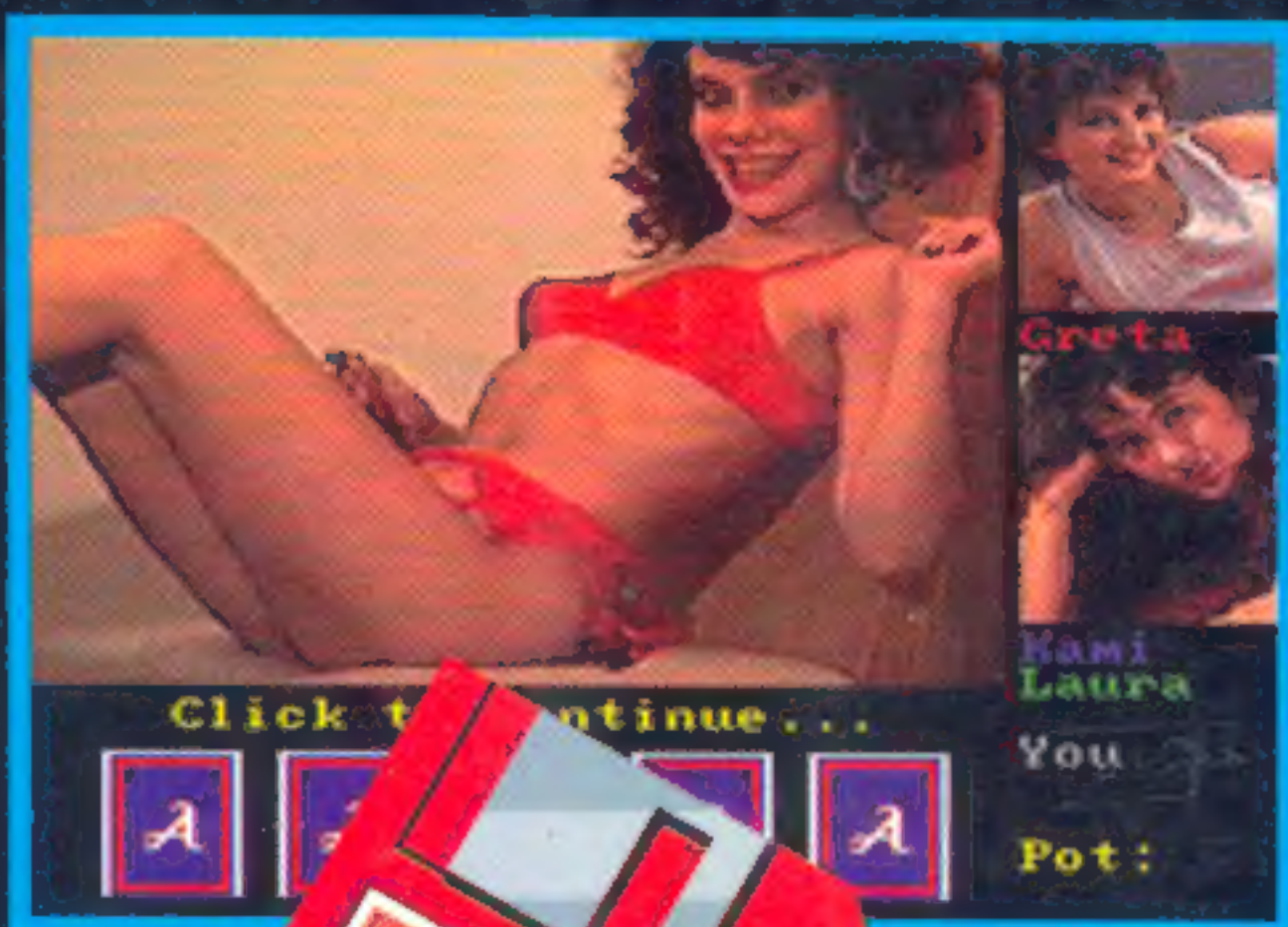
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